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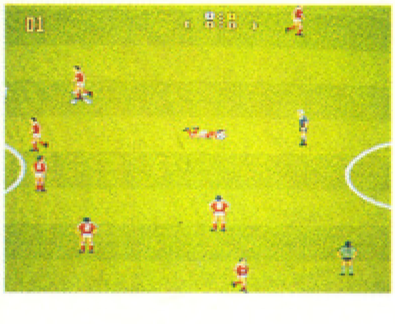


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Krisalis' *Manchester United Europe* features on our cover disk this month and also features in a three page review, page 88.

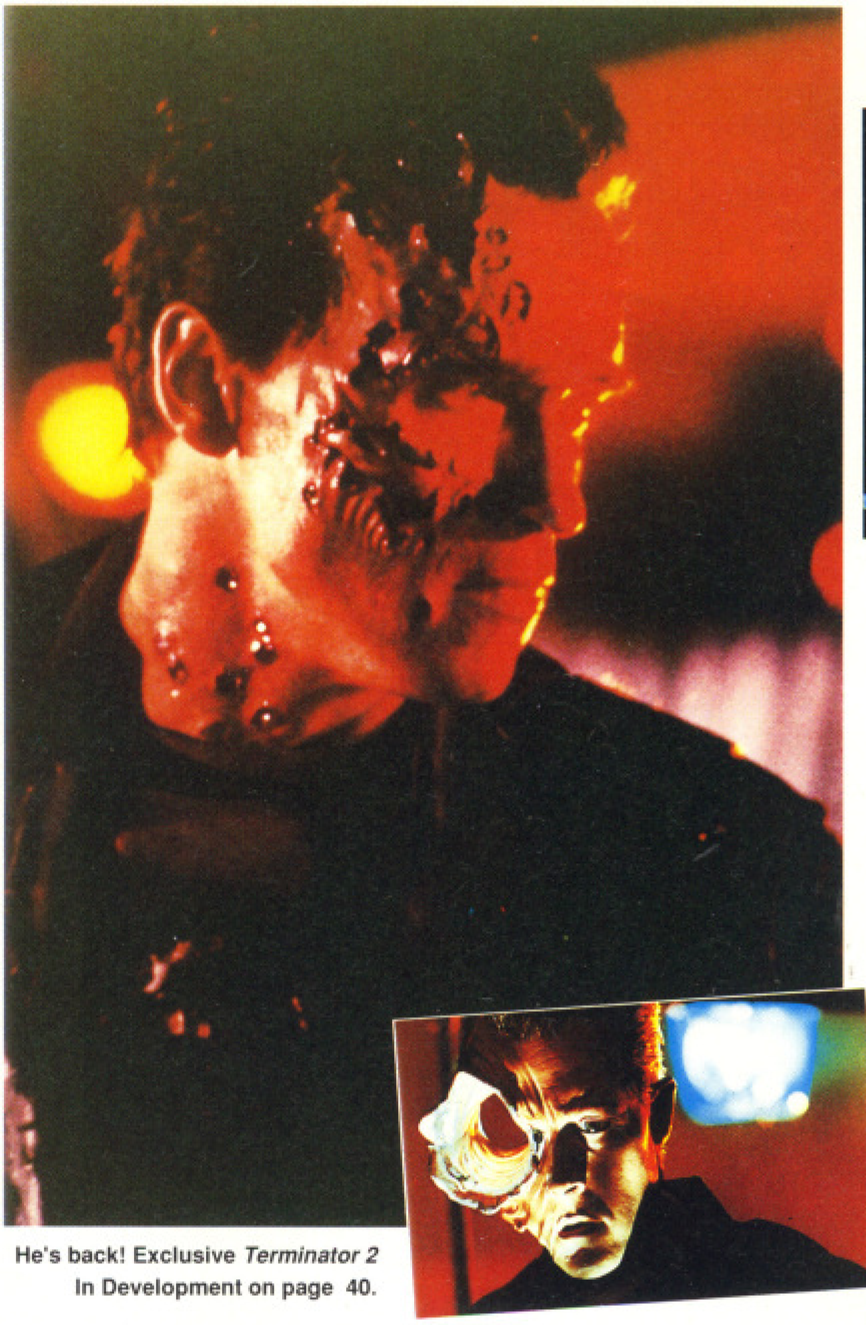


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DEPUTY EDITOR
Dan Slingsby
TECHNICAL EDITOR
Mat Broomfield
STAFF WRITER
Mark Patterson
EDITORIAL CONSULTANT
Steve Merrett
EDITORIAL ASSISTANT
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Jenny Abrook
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Tom Glenister
SENIOR SALES EXECUTIVE
David Corrie
CLASSIFIED/ PRODUCTION MANAGER
Remzi Salih
PUBLISHER
Garry Williams
EDITORIAL ADVERTISING
071-251 6222

CU AMIGA Offices - Priory Court, 30-32 Farringdon Lane, London. EC1R 3AU. Tel: 071 251 6222 Fax: 071 490 1094
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He's back! Exclusive *Terminator 2* In Development on page 40.

REGULARS

SPECIALS

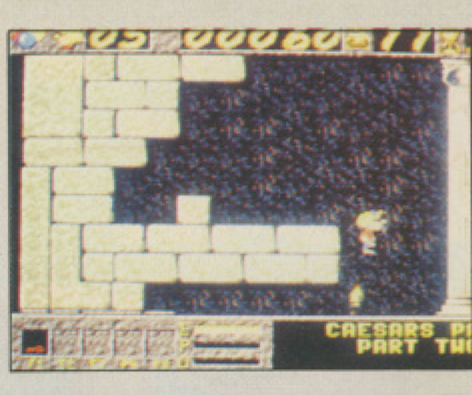
GREAT DISK TUTORIALS

Once again we are proud to present no less than two coverdisks, both of which are choc-a-bloc with the ultimate in demos, games and utilities. First of all, we have UBI Soft's brilliant *Zombi* as our full game, followed up by a playable demo of Demonware's brilliant *PP Hammer*. Also, we have a neat rolling demo of Krisalis's *Manchester United Europe*, with the CU Crew as the players. On the techy front, we have a full demo of *Technosound Turbo* and an invaluable art package, *Brush 4D*. This impressive line up is supported by a House Inventory manager for logging all your worldly goods, and demos of the Amiga's colour cycling capabilities and Vista Pro.

Now turn to page 6 to find out how the disk and magazine interact to form useful tutorials, plus there's a further run down of our coverdisks' contents in the CU Collection, page 48.



Explore the world in vividly clear detail with the incredible *Vista Pro*. It's a Brave New World on page 30.



Drilling his way to success, Demonware's *PP Hammer and his Pneumatic Weapon* provides platform high jinks and brain-straining puzzles.

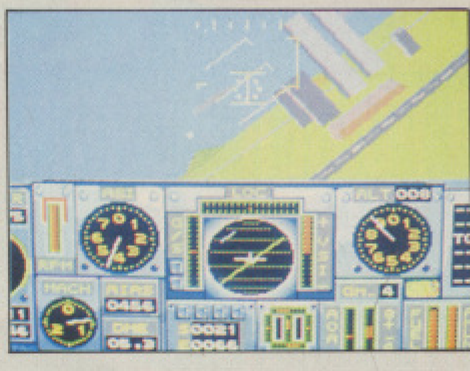
G A M E S

As always, **CU** is here with the big stories – and this month we take the first look at Ocean's massive *Terminator II* licence. We can't tell you too much about the film, but the game is exclusively unveiled inside. Also, we take early peeks at **U.S. Gold's** *Final Fight* conversion and the **Graftgold/Virgin** *Populous* beater, *Realms.*

Meanwhile, teaming up with the legendary **Bitmap Brothers**, Mark Patterson brings you the all-important low-down on their superb arcade/adventure, *Gods*. In addition, he also dissects *Megatraveller One, Hill Street Blues*, and countless others before your very eyes.

T E C H N I C A L

How A Disk Works is fully explained as we take a peek at the innards of the piece of equipment that we all take for granted, plus learn how to animate and create 3D images with no effort at all. Meanwhile on page 157 the reviews start with up to the minute coverage of the Gravis *Mouse Stick*, *Technosound*, and a host of Digitisers, before we wind down on page 164 with a look at the Amiga's Education Software – it's certainly not child's play...



This month's Screen Scene features the sporting delights of Krisalis's *Manchester United Europe* and *RBI Baseball 2* from Domark, and supporting these extremely sexy leading ladies we have the equally nubile *Hero's Quest* from Gremlin, *Frenetic* by Core, and *PP Hammer And His Pneumatic Weapon* from those wacky boys at DMI.

R E V I E W S

R O U N D U P







From baseball to peripherals, CU covers all bases.

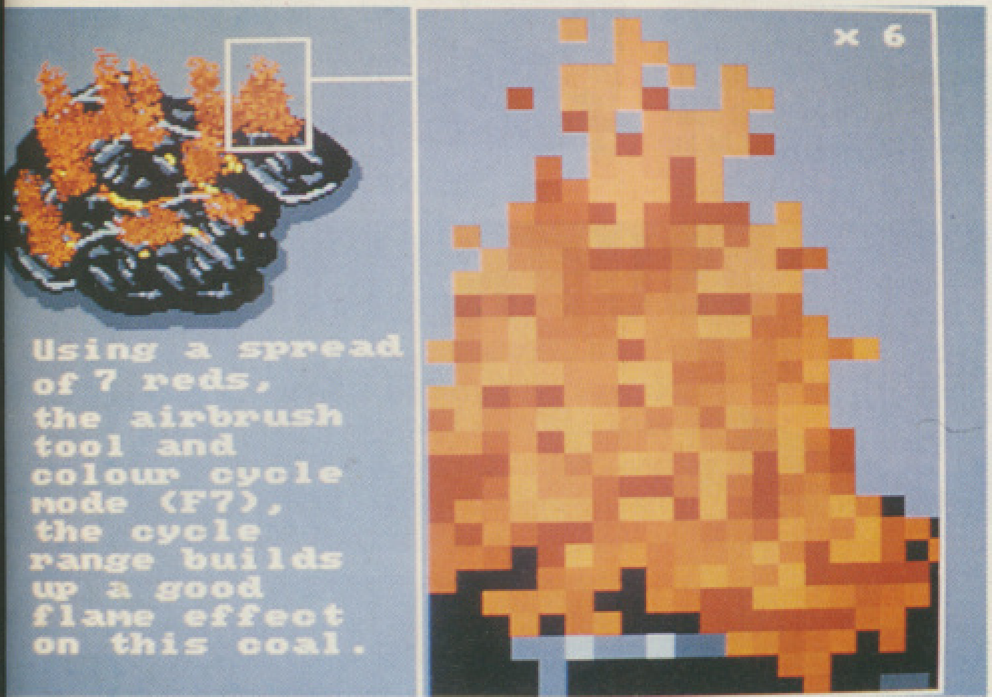


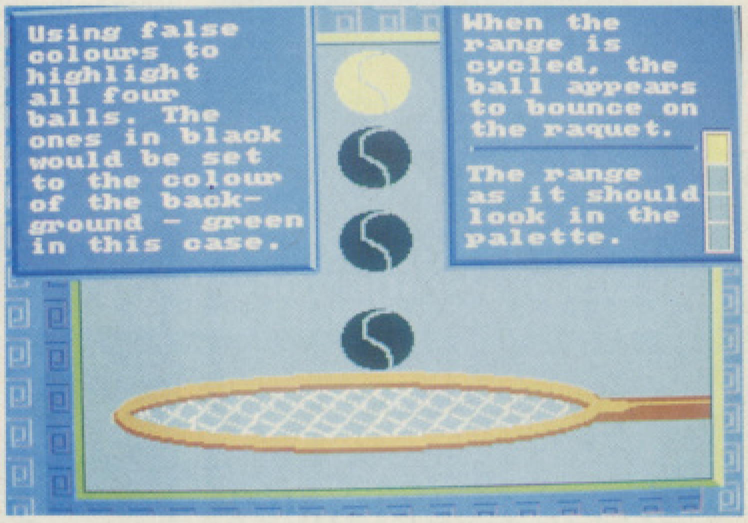



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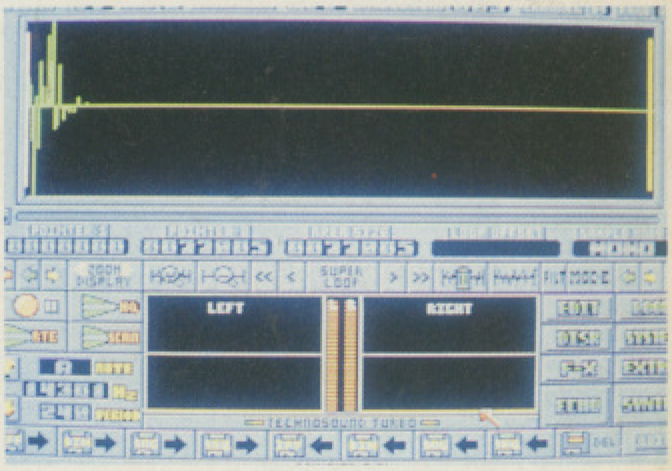
GREAT DISK TUTORIALS

DISK fifteen





CU's coverdisks go from strength to strength with another jam-packed double act.



CU Amiga believes in quality. You, the reader, should get the best out of our disks. The best disks and the best editorial go hand-in-hand, and that's why we'll be tying games previews, reviews of applications packages and tutorials into our coverdisks. We'll be showing you what forthcoming games and programs will be like, plus how to play or use them. You, the readers, are the best judges of value – and with the demos on our coverdisks you'll be getting the chance to try things out before you buy them.

And how about learning to use your Amiga to its full potential? Our coverdisk tutorials will link interesting examples and useable utilies to in-depth, step-by-step guides inside the magazine. And our coverdisks will expand upon this information and allow you to complete our instructions, or even to cut out the leg-work. So, remember to watch out for the disk symbol. This will be a sure sign that a tutorial is linked to a coverdisk.

Turn to the following disk tutorials for full instructions:

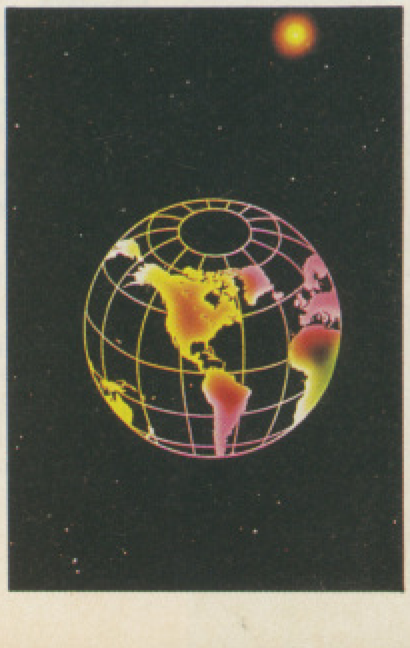
2D OR NOT 2D, PAGE 34 – learn how to make 3D images out of 2D shapes using this month's cover gift, *Brush 4D*.

TURBOCHARGED, PAGE 158 – a review of, and a tutorial on, *TechnoSound Turbo*, the latest music package from New Dimensions. And there's a full demo of the program on the coverdisk.

ANIMATION BY NUMBERS, PAGE 172 – Colour cycling may be one of the oldest tricks in the book but it's still a great way to produce stunning results. We tell you what to do, and show you how on the disk.



And there's even more great utilities on the disks, as well as the fabulous free game Zombie, plus two great game demos. For a complete run down turn to the CU Collection, page 48.



BUZZ

16,000,000 colour Amiga for £299...

Rocketeer lands at Disney Software...

Low budget FX in Gremlin's Plan 9...

Free CD-ROM drives...

Virus proof disk drives arrive...

PLANE SIMPLE

Hot on the wheels of *MiG 29* comes a Harrier jump-jet sim, written by the programmers of the plane's computer system.

Simulation maestros Simis, the team behind *MiG 29*, worked with British Aerospace on the Harrier's flight software and are now developing a game centred around the world's most famous vertical take-off plane.



Harrier Assault is based on the exploits of the American Marine's air corp, who use AV-8B Harriers for long-range strikes. The simulation will cast the player as commander of a rapid response group, whose jobs include assigning troop numbers and tactics as well as flying support and attack missions against enemy positions. Both enemy and friendly forces will have full artificial intelligence so they can produce a realistic reaction to attacks, which, in the case of ground troops probably means running away.

The game is still only in the planning stage so take-off, vertical or otherwise, won't be for at least a year.



SUPRAMAN

The Supra Corporation have unveiled their 'super-expandable' memory expansion pack. The *SupraRam 500RX* is a slick looking unit which is designed to slot into the expansion port.

The unit comes with a basic 512k, but expansion packs can be bought for it bringing the total memory up to 8000k of fast RAM. It also uses a Bus-through port which means that additional units such as an A590 hard drive can be connected. The unit comes with self-tests and diagnostic ROMs to eliminate problems, as well as a four-layer board to cut down on noise and interference. To prevent a power-drain on the Amiga there's an external power supply, although that's an optional extra. If there's any compatibility problems an off switch at the back disables the pack.

PLAN 9

What is undoubtedly the best worst film of all time is set to terrorise your computer courtesy of Sheffield-based Gremlin. Plan 9 From Out Of Space is repeatedly voted worst ever film, and features an exploding space ship made out of two paper plates glued top-to-top and a furnished set which doubled for a Pentagon office and a space ship control room. Gremlin have head-hunted programmers from stricken American designers, Cinemaware, and it's expected that the game will be in the same vein as previous Cinemaware products such as *Rocket Ranger* and *It Came From The Desert*.



Buzz wonders whether the game will contain any of the appaling cock-ups that made the film so popular. Bela Lugosi, who played one of the lead roles, died during filming and was replaced by an actor who was a foot taller and looked nothing like him, and a patio set ended up as bedroom furniture in a following scene. As the film's host, the Great Criswell says, 'these events are based on actual eyewitness accounts'. What he fails to mention is that the witness was probably blind.

DARTH A SIXPENCE

Sci-fi supremo George Lucas is finally putting the first three Star Wars films into production, creating the most expensive computer game licence in the process.

The original films, which were parts 4, 5 and 6 of a series, grossed $428,000,000 and, with the next three expected to double that figure, this could be the first million pound licence. Domark were responsible for converting the first three Star Wars games, but so much cash is involved that the rights could end up with a money-bags Japanese company such as Nintendo or Sega.

The films are due to be completed around 1997, although the first of the trilogy could be in cinemas by '93. They'll be based around the last battles of the mystical Jedi Knights during the Clone Wars, a subject often mentioned in Star Wars but never explained. They're also certain to smash the production cost record, currently held by Terminator 2, which stands at $100,000,000.





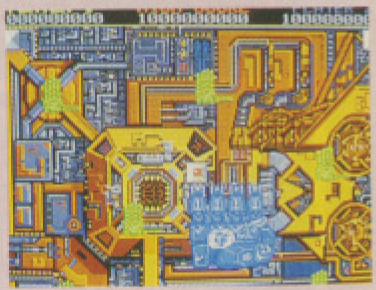
HAM-E DOWN

Quantel's domination of the high end graphics market could be under threat – from the Amiga. Checkmate's new graphics add-on will revolutionise Amiga graphics, by giving them up to 16,000,000 colours.

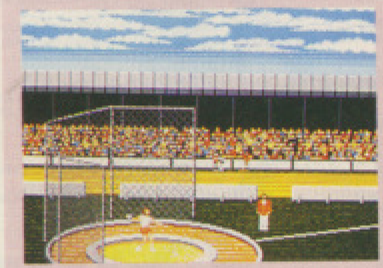
Ham-E **has two primary modes. Number one offers 256 colours on screen, selectable from a range of 16,000,000. Mode two boosts this to an incredible 262,000 on-screen colours, which can be faded, cycled or have hues and glows added to them. On top of this are 16 sub-modes which offer features such as full interlace and overscan.**

By using ***Ham-E*** **with** ***D-Paint III*** **or soon-to-be-released** ***D-Paint 4*****, you can create animations which boast up to 200,000 colours. The package comes in £299 and £399 versions, the latter doubling the hi-res mode's vertical resolution, and features an Anti-alias device which smooths out the rough edges on curves. Rendering software is provided along with free upgrades when they're released and there's also a technical helpline should you come unstuck. Look out for** ***Ham-E*** **later this year.**

VOLFIED If you've ever fancied yourself as a killer ladybird swatting, eyeball-spewing head mashing shoot 'em up hero this game could be right up your street. *Volfied* is Entertainment International's conversion of Taito's smash-hit arcade shoot 'em up. Only one person can stand up to the weirdo alien invaders whose armoury includes crabs and psychotic insects. *Volfied* will have 16 levels, many extra weapons, hidden bonuses and a showdown inside the head of the master alien.

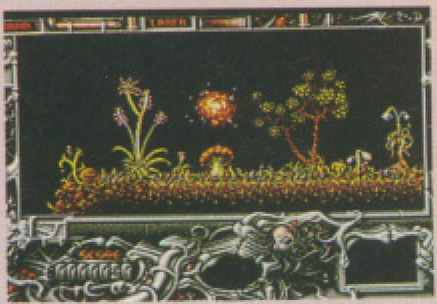


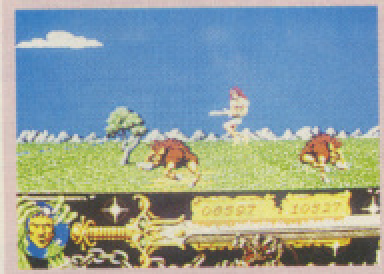
CHAMPIONSHIP ATHLETICS As summer comes so does the wave of sporting sim games? *Championship Athletics* from Hawk is a throwback to the waggle-the-joystick-'till-it-breaks days when games such as *Daley Thompson's Decatholon* ruled the charts. Events include 110 metre hurdles, pole volt and long jump. Some events require the joystick to be waggled left and right as fast as possible to make the character speed up, while others require pin-point timing. Available now.



THE EXECUTIONER The Federation armies have collapse, the evil Gargaroths are almost triumphant, and the only person that can save.the universe is Starship Commander Ed Firman. Ed's mission is to assassinate Gorengus, the Gargaroth commander.

Executioner is a multi-stage shoot 'em up with trading and adventure elements. Ed's ship uses the ever-popular rotate and thrust control method and must be guided through caverns, swamps, jungles and dungeons. If that's all too much for you the ship comes with a recreational Jazz musak module to calm shot nerves. *Executioner* should be on the shelves in August





DEATHBRINGER When the evil wizards created Death Bringer, the ultimate sword, they never reckoned with the over-muscled Karn The Barbarian. Destiny has brought the sword to Karn and now he seeks to destroy the wizards

Death Bringer is a new arcade adventure from Entertainment International and features over 600 screens, 36 levels of parallax scrolling, full screen guardians and 30 levels. During his quest Karn faces an array of bizarre creatures such as metal chickens, cannons on legs, jumping rocks and a ten-screen high ice giant. Available now.

FORMULA 1 Simulmondo's latest gives you the chance to throw yourself around roads at hundreds of kilometres an hour. The game is being programmed by the team behind *I Play 3D Soccer*, and is designed entirely in vector graphics.

Formula 1 features a split screen two-player mode, first seen in Epyx's *Pit Stop 2* in 1983, adjustable detail levels on the graphics and working wing mirrors. Available next month priced at £25.99



WILD WHEELS Written by Red Rat, the people behind MicroProse's *3D Soccer*, *Wild Wheels* utilises the same 3D viewpoint but replaces the original's players with turbo-charged buggies. Controlling a team of these specially-designed vehicles, a ball must be propelled towards the opposition's goal until it is rammed into their goal. The reward for performing this is untold riches which allow players to update the capabilties of their cars. Expect a review next month.



BRAIN BLASTERS
Despite the aggressive sounding title, *Brain Blasters* is a non-violent puzzler from French softco Ubi Soft. At the start of each level the computer displays a pattern made up of different coloured shapes, then replaces it with a blank grid. It's then down to the wizards to catch the shapes which are falling from the sky then dump them onto the grid in an attempt to reproduce the pattern. Full review next issue.

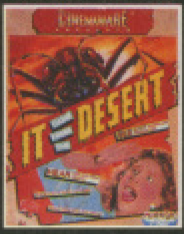


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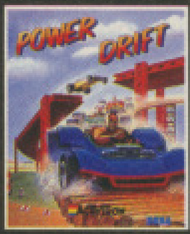
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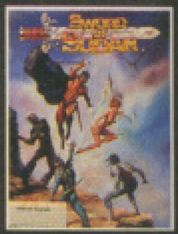
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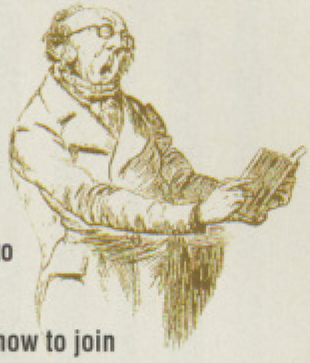
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WHATS THE BUZZ

IT'S INTUITION



New from Kuma are a range of books designed to get you going in computer programming. The first of these will be Intuition – A Practical Amiga Programmers Guide.

Intuition deals with the basic C commands and how to work them into your programs. Examples are given throughout the book on how to produce sound, animation and scrolling, and then finally how to join them altogether. All the examples in the book are written in C, but are designed to help people programming in assembly language too.



The book's author, Mike Nelson, has written the book on the premise that the best way to learn is by looking at other people's work, so plenty of listings are included as well as a disk to accompany the book.

SUPER FULCRUM

Only a few months after its release, Domark are launching an upgraded version of its smash-hit flight sim *MiG 29. SuperFulcrum* is based on Russia's latest fighter which apparently Domark know more about than most western intelligence agencies. Simis will again be responsible for the Amiga version even though they're starting work on *Harrier Assault* which is mentioned elsewhere in Buzz.

The SuperFulcrum features a transparent cockpit, bigger engines, more weapons and video screen display systems. The scenario now changes to south America, where the Fulcrum is being used as part of a multi-national drug-busting force.

Game enhancements will include AWACS spy planes, anti-aircraft tanks, helicopter gunships, aerial refuelling and friendly and civilian aircraft which, if you're feeling stupid, can be shot down.

SuperFulcrum is due for a September release. Existing *MiG 29* owners will be able to buy an upgrade pack that will modernise their game, but a price has yet to be decided.



FREE CD-ROM!

Yes, it's true! Free CD-ROM drives are available. The catch is they come with the Royal Mail Postcode Address File, which contains a useful 23,500,000 addresses and an ordanance survey grid and a whopping £2500 price tag.

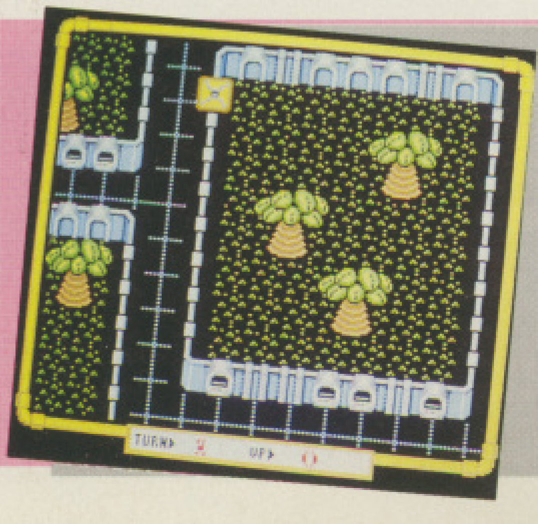


In the meantime, Commodore have announced that the CD-TV will be compatible with Kodak Photo CDs. The Kodak CD camera works like any normal camera, except that it stores up to 100 pictures on a single compact disc, the discs can then be inserted into a CD-TV and displayed on a normal Television.

BOOTER BLOCKER

It's been a busy month at the Supra Corporation. Following on from the news of their memory upgrade is a drive that virus proofs disks.

The *Supradrive* contains a boot block protector which prevent virii from writing to track zero on disks. A disable switch shuts off this feature so disks can be copied or formatted. Another feature is the anti-click noise reducer which, as the name suggests, cuts down on irritating drive clicking by using bafflers.



BUZZ

MEGA FORTRESS

Mindscape are currently producing a simulator based around a bomber which carries a payload big enough to wipe out a small city.

Mega Fortress centres around a futuristic variant of America's mainstay bomber the B52G Stratofortress, the worlds biggest attack plane. The simulation will take in all areas of the plane's operation including navigation, piloting, targeting and operating the anti-missile counter measure systems. Dozens of the now obligatory external views are also included, so you can watch the bombs fall and armageddon come up to meet you.

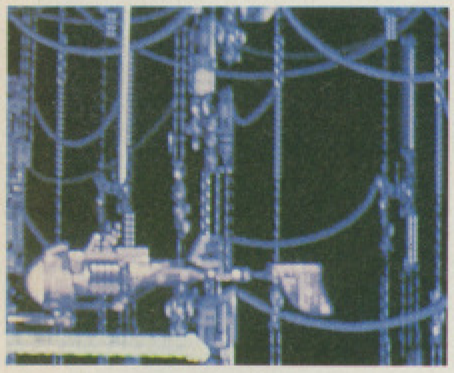


Missions range from practising piloting and navigation skills, to bombing the hell out of weaker countries. The Mega Fortress will be equipped with anti-radar missiles, a payload totalling 60,000,000 pounds and an unrefuelled flight distance totalling 13,000 miles.

OOPS AGAIN

Demonware are set to cash in on the success of their *Pang*-a-like *Ooops Up* with a sequel they hope won't infringe on copyright laws.

The originally-titled *Ooops Up* 2 finds the bubble-bursting hero up against more fiendish puzzles than ever. New hazards include pot holes in the ground and loads of cutsey killer aliens. The most significant change will be the addition of horizontal scrolling, although Demonware are as yet undecided as to how this feature will work. What it won't have is the Snap soundtrack of the same name which accompanied the first game.



PENNY PINCHING

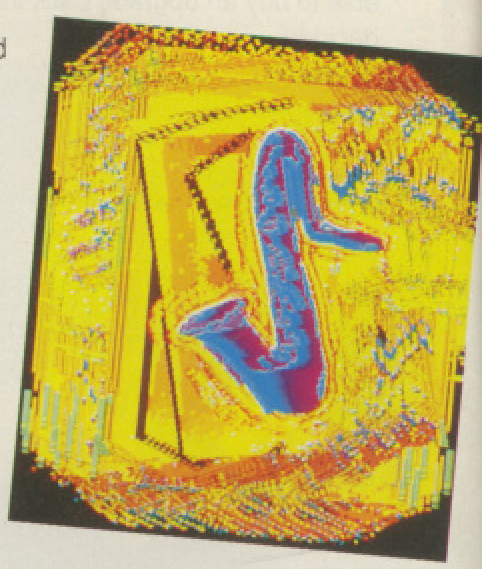
The cut-price software war is hotting up, with Prism Leisure entering the budget market with a £2.99 price point.

Prism appear to be attempting to follow the success that Mastertronic had during the eighties, when their budget products ruled the market. Among the first batch of titles is Kevin Toms' *Football Manager* and Anco's *Thai Boxing*. Whether or not other companies will follow suit and drop their budget prices remains to be seen.

PLAY THAT FUNKY MUZAK

Miffed at Minogue? Nauseated by the New Kids? If today's charts aren't for you, this might be.

Compilation tapes of classic Amiga tunes are about to wing their way into your local computer shop. They features full length tunes from Ocean, Gremlin and Psygnosis games, plus many more. All tunes have been digitally remastered courtesy of computer buff Simon Palmer, and have been duplicated onto chrome cassettes. There's even a chance of them showing up in record stores. The tapes will feature between six and ten tracks and be priced at £5.50.



Computer music is big business in Japan, where there is a large market for game soundtracks on compact disc. As for Britain, we wait with baited breath.

OXXI-10

The follow-up to the highly commended art package *Photon Paint* is finally being shipped from America.

Spectracolor from Oxxi is a 24-bit HAM package that supports Key Frame Animation as well as being compatible with Checker's *Ham-E*. Contact HB Marketing on 0753 686000.



Also from Oxxi is *Turbo Text*, a word processor that features macros and keyboard remapping as well being ARexx compatible.

Finally there's the *Aegis Visionary* package, a utility designed to make programming as simple as possible. There are 60 commands for fading, dissolving, scrolling, colour cycling and loads of special effects as well as routines for sprite movement and collision detection. Whether or not this will prove a worthy contender for the AMOS crown remains to be seen, look out for a full review in a future issue.

WHATS THE BUZZ

A STING IN THE TALE



Virgin's impossible licence is finally coming into fruition. *Dune*, the game, is based on the Frank Herbert book which is rated as one of the all-time sci-fi classics.

When Virgin first announced the acquisition of the Dune licence comments such as 'impossible' and 'bloomin' complicated' where bounded about. The first screen shots from the game have now surfaced and it looks as though it's based on David Lynch's big screen adaptation of the story.

It's still unclear whether much of the plot will have to be cut or not. But scenes such as the battle for the Sand planet and the knife fight between Paul Atrides and Feyd Ruatha, the character played by Sting in the movie, will be included.

BLOW-OUT

Boxing games are few and far between on the Amiga, so it looks as if Storm could create a stir with their conversion of Taito's *Final Blow*.

As with previous arcade conversions Storm are porting many of the game's features straight from the coin-op to the Amiga. This includes some of the 1,500 screens of graphics and many of the sound effects. Shaun McClure, the graphic artist, claims that the boxers will retain the same massive size, using individual sprites for their arms, legs, head and chest.

The finished product will contain ten boxers in total, each with individual styles and moves. Taito remained their usual unhelpful selves when asked for help by the programmers, supplying only a conversion program that was 30% accurate and the score for the soundtrack.



POCKET ROCKET

Soon to jet into the cinema is Joe Johnston's The Rocketeer, Disney's biggest film for '91. Needless to say it's Disney Software who hold the rights to what could be the biggest game of the year.



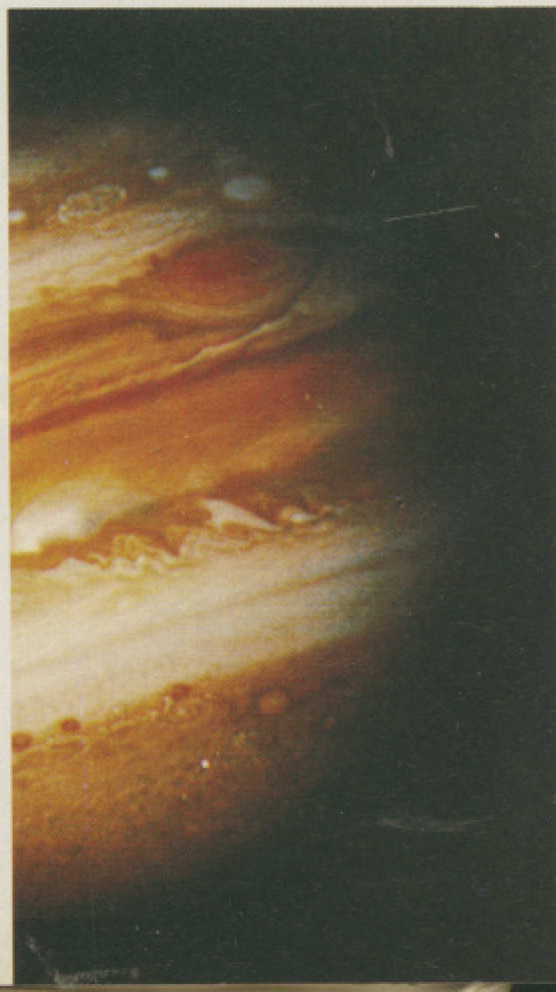
The rather bizarre plot centres around Cliff Secord, a pretty average guy, who finds a rocket pack hidden under the seat of an aeroplane. With the device on his back he takes off to battle the Nazi menace, as well as the pack's American inventors who are trying to regain their property. The computer adaption appears to be taking its cue from Cinemaware's highly successful jet-packed game, *Rocket Ranger*.

Made on a not-so-shoestring budget of $45,000,000, the film goes against Disney Chairman Jeffrey Katzenburger's new directive that states an expensive film isn't necessarily a profitable one. Both the film and game are based on Dave Steven's popular comic-book featuring the same character.

STORM-PEDE

From *Murder* programmer Jason Kingsley comes *Eye Of The Storm*, a futuristic space-flight sim which could end up as a unofficial *Elite 2*.

Your job as a top-gun pilot is to undertake missions on behalf of the aristocracy, missions which usually involve a lot of theft, killing and rich pay-offs. All the while your actions are being filmed and broadcast to a blood-hungry audience.



BACK CHAT

Kosmos are bringing out a series of fact files that bolt on to their *Answer Back* educational packs. *World Geography Fact File* extends the range and depth of the geography already on the Quiz disk, and allows a country-by-country look at the world. There are a total of 20 files each containing 25 entries which deal with everything from physical geography to export goods. If you get bored with the preset questions you can always create your own. Following that will be the *Twentieth Century History Fact File* which works in the same way as *World Geography* but with questions dealing with everything from American history to third world politics. . .

Is your brain big enough for SWAP





TAKE THE SWAP TEST – HOW BIG IS YOUR BRAIN?

1. What is the next number in the sequence:
   2, 3, 5, 9, 17, 33, ?

2. Complete the next figure:

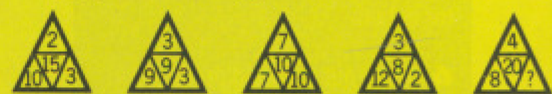
A	3	F	27	?
1	C	9	J	?

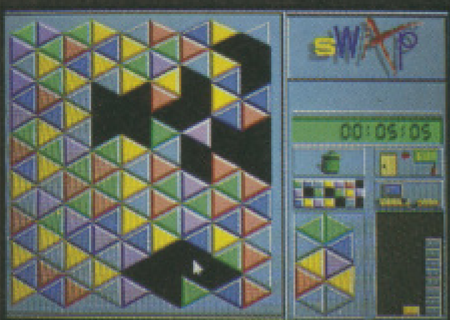
3. Insert the same three letters to make five words:
   F, SH, L, D, FR } _ _ _

4. Insert the shapes that complete the box:

■	▲	●	▮	=	18
▲	▲	▲	▮	=	19
■	▮	▮	▮	=	23
■	●	?	?	=	15

5. Supply the missing number:





IS YOUR BRAIN BIG ENOUGH FOR SWAP?
Are you a budding **Einstein,** or are you only good at lifting **heavy things?**
Find out – test your **brain-power** with SWAP, a compulsive puzzle game that requires **thought, planning and concentration.**
Presented with a board of **coloured tiles** you must swap pairs around to create clusters of the same colour which then **vanish,** the final aim is to **clear the board completely.**
No problem... are you **sure** you should have made that move?
SWAP also features:

- Three **different** tile **shapes,** different **sizes** and six different **colours** so you can **customise** the level of difficulty.
- Full competition mode, with **hi-score** table.
- Extra game features – debits for **stupid** moves, "avalanche" facility and supplementary tiles for when your **brain-power** begins to flag.

HOW YOU SCORED
0-1. Your brain-power is severely **under-utilised. Buy SWAP** and get some much needed **practice** in.
2-3. Pretty good. **Buy SWAP** – A few sessions of **brain-pulsing** action could radically **re-model** your cranial capabilities.
4. Wow! Your mind is definitely **kickin'! Buy SWAP** and your already **huge brain** will soon be **spilling out** of your ears!
5. Cheat! You **can't possibly** have a brain **that** big, **buy SWAP** and check.

ANSWERS
1. 65 2. O / 19 3. AME 4. ▲▲ 5. 10

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PALACE

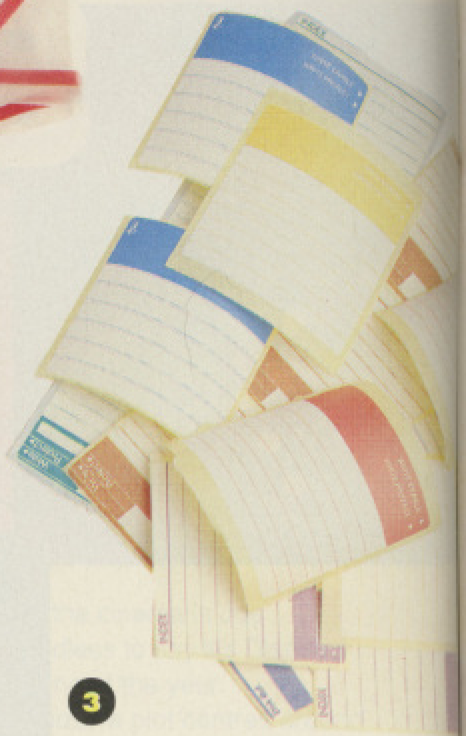
UP front.



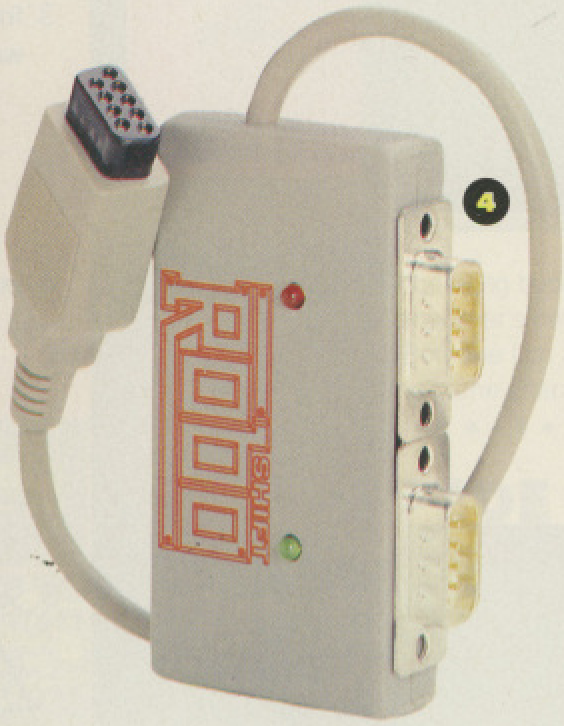
1



2



3



4



5



6



7

1 Cover it up, with this neat transparent PVC keyboard cover available from Virgin Games. For a limited time, you also get the great filled 3D Shoot 'em up, *Resolution 101*, absolutely free. Call Virgin Games on 071 631 1234 £10.21.

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5 Don't let yourself be beaten by your favourite game, for less than a tenner Virgin can supply you with one of their many different hint booklets. Phone on 071 631 1234 for details.

6 Treat your tired old printer to a new ribbon courtesy of WeServe. Canon BJ-10e cartridges £20.50, Citizen 124D ribbons £4.95. Other ribbons available on request. Phone 0705 325354

7 Are these the original Bitmap Shades? I doubt it, but if the sun decides to show its face this summer, you can look like a film star in these cool shades. What's more, they protect you from harmful ultra-violet radiation as the ozone layer gradually fades away. Available from Seven/Eleven or good stockists everywhere. £8.99

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CALL 0898 299256



picture this

From next year, those embarrassing holiday snapshots will be stored 'forever' on compact disc. Rik Haynes finds out why the CDTV will become the latest accessory for the dedicated photographer and what the creator of the movie Blade Runner is up to on Commodore's new baby...

The way people store their treasured family photos is about to enter the electronic age. A new deal between Commodore and Kodak has brought another useful addition to the CDTV family of general applications, whereby the CDTV will be fully compatible with Kodak's new Photo CD system which converts conventional photographs into a convenient electronic format on compact disc. Just think, you'll never have to worry about dust, cat hairs or spilt coffee ruining your Wedding Day or Birthday pictures ever again!



As exclusively reported in the November 1990 issue of CU Amiga, Photo CDs, which are planned for introduction in June 1992, can store up to 100 35mm photographic images on writeable CD-ROM discs. Both professional and amateur photographers will be able to insert the Photo CD discs into the CDTV player and view their high-resolution photographs on standard television sets.

Kodak jointly developed the system with the Dutch electronics giant Philips. The first dedicated Photo CD player, which can also play normal audio compact discs, is expected to be released early next year for just under £300. Photo CD is also compatible with the forthcoming CDi players, the main rival to CDTV, due for launch in North America and Japan before the end of 1991.

Once the processing facilities are up and running, Kodak reckons the cost of converting 24 35mm exposures to Photo CD format will be less than £10. Commodore thinks Photo CD compatibility will be important feature for the CDTV which will help drive consumer sales of multimedia and the CDTV player.

BLUTH TV

First there were the visually-enthralling interactive cartoons *Dragon's Lair* and *Space Ace*, now the Interactive Media subsidiary of Sullivan Bluth is working on two new titles for the CDTV.

Maelstrom is a co-operative effort between the innovative game designers at Sullivan Bluth and the vision of renowned futurist Syd Mead. Mead gained fame for his extraordinary work on the movies Blade Runner, Tron and Short Circuit.

Sea Beast, the second title due on CDTV from Sullivan Bluth, was originally supposed to be the third laserdisc coin-op, but a drop in demand made the



WHAT'S CDTV? Just in case you've never heard of this machine, the CDTV (Commodore Dynamic Total Vision) is the first of a new generation of consumer electronics products to combine audio, video, graphics and text in a style of product that is set to change the way people are educated, informed and entertained. Costing sub-£600, the CDTV player is an Amiga A500 with 1Mb RAM and CD-ROM drive restyled to look more like piece of hi-fi equipment. The CD-ROM drive allows software companies to store huge amounts of data, 550Mb or the equivalent of nearly 700 floppy disks, on a single compact disc. Commodore contends an add-on CD-ROM player, allowing existing Amiga owners to upgrade to CDTV status, will be released this autumn for around £300. For more details on the CDTV contact your local high-street dealer or a reputable mail order company.

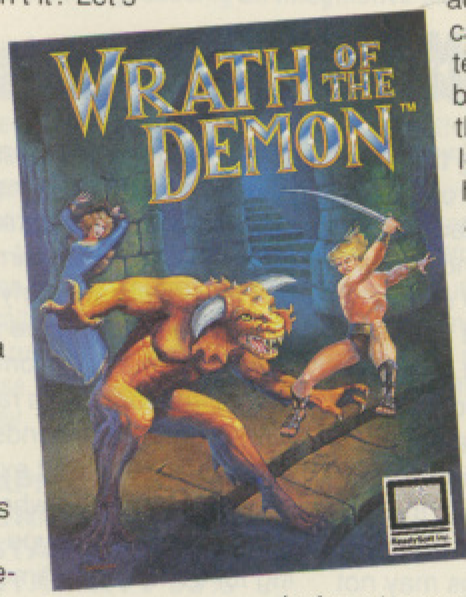
company decide to scrap the relaunch. A concept by Don Bluth himself, *Sea Beast* allows gamesters to assume the role of Barnacle Bill in his efforts to emancipate the lovely Serena from the clutches of the Sea Beast. Bill travels through 'wrin-



kles in time' and experiences non-stop action in many eras such as the dinosaur days, the wild west and the days when swashbuckling pirates ruled the high seas.

Don Bluth, an ex-Disney animator better known for his full-length animated feature films like The Land Before Time and All Dogs Go To Heaven, was literally years ahead of the competition when he introduced the world's first laserdisc video arcade game, *Dragon's Lair*, in the early 1980s. Unfortunately, despite an encouraging initial success and a follow-up, *Space Ace*, punters soon tired of the repetitive nature of the gameplay found in these titles. Over the past few years, Readysoft and Entertainment International have enjoyed considerable success with the Amiga conversions of these Sullivan Bluth games. Criticism about the lack of depth still remains, it's just that the animated visuals found in these titles are truly of movie-quality. It's very easy to be lured by flashy graphics and crisp sound samples, isn't it? Let's hope the designers of the forthcoming CDTV games have taken note of our pleas for better gameplay and interactivity.

Readysoft has already embarked upon its own Amiga project, *Guy Spy*, using advanced graphics techniques similar to the ones employed in the Amiga adaptions of *Dragon's Lair* and *Space Ace*. An early demo of this secret agent caper was displayed at the recent Consumer Electronics Show in Chicago, so the game should be ready to preview in a couple of months. Meanwhile, Readysoft has developed and released a CDTV version of *Wrath of the Demon*. "We are very positive about the CDTV which is a natural fit for our style of games," indicates Readysoft's David Foster. The technical credentials for *Wrath of the Demon* can't fail to impress, in fact, the original Amiga version was awarded a CU Screen Star in the January 1991 issue. The game contains over 3Mb of graphics data, 600 screens of action, 1400 frames of animation, more than 100 colours on screen and over 100 monsters, some larger than half the screen. Players go on a quest to rid the kingdom of an evil Demon and his minions, rescue the princess and restore honour to their King. This leads the bold adventurer through caves, swamps, temples and castles before reaching their ultimate challenge, the Demon himself. The CDTV adaption of *Wrath of the Demon* isn't radically different from its floppy disk cousin. Foster indicates Readysoft will support the CDTV in its future releases and is promising two more titles before the end of the year.



"Unfortunately, we will not be releasing the Sullivan Bluth games *Dragon's Lair*, *Space Ace* and *Dragon's Lair II: Time Warp* in the near future due to some grey areas in the licensing of these games for laserdisc."

Sullivan Bluth's first two CDTV games are currently scheduled for release later this year. CU AMIGA hopes to bring you a full report on these games in a future issue. In the meantime, why not rent out one of Syd Mead's movies and study his genius at close-sight?

DON'T BE AFRAID!

If you have any questions or suggestions regarding any aspect of the CDTV please get in touch by writing to: CDTV TIMES, CU AMIGA, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Alternatively, you can fax us on 071 490 1094. CU AMIGA regrets we cannot respond to any telephone calls. See you next month...

BACKCHAT

L E T T E R O F T H E M O N T H

AH, THE GOOD OLD DAYS

I've been the owner of so many computer systems it's unbelievable, and I would love to see some of the 'old classics' appear on the Amiga. I know there have been letters on this subject before, and that it has been made known that software houses won't spend money on converting old games that won't sell when compared to new licences, but this seems a dreadful waste. Take Ocean, for example. During my time with a Spectrum and C64, Ocean were responsible for some real classics: *Batman, Head Over Heels, Green Beret, Hypersports, Yie Ar Kung-Fu* – the list is endless. Now if they were to bung them all on a compilation, with, say, five games on it for twenty-five quid, then I'm positive that they could make a fortune. Also, The Edge have released some real rubbish recently and others just haven't appeared. Why don't they just release Amiga and ST versions of *Fairlight* and *Bobby Bearing*. Both these are just crying out to be updated and enlarged, as are past hits, such as Palace's *Cauldron II, The Secret Armour Of Antiriad*, any *Ultimate* game, and *Delta*.

I'm not just looking back and sighing whilst writing off all the new titles, as the wealth of good Amiga software is getting larger all the time – *Gods* and *Chuck Rock*, are perfect examples. But I honestly think that the wave of dire licences and conversions need a kick up the backside, and the older, more playable games could do it. So come on Ocean, U.S. Gold and Mirrorsoft, there's a wealth of good back catalogue stuff out there, use it.

Dean Machin, Canterbury.

This is a major gripe of Mr. Merrett's who has been a fan of games almost as long as he could hold a joystick (since last week). He is always spouting on about 'oldies but goldies' and often sits there with a cup of sweet tea reminiscing about some of the better C64 and Spectrum games. I must admit, too, to thinking that some of the older stuff could do with being released, and that the hype needed to sell it would be fairly unnecessary as the games would be playable enough to sell themselves. After all, the Amiga is now competing with the likes of the Famicon and the Megadrive, and with playable and addictive games it would be an easy win for the Amiga.

SOMEDAY MY PRINCE WILL COME...

Having been flicking through some recent copies of your brilliant mag, I noticed a review of Broderbund/ Domark's *Prince Of Persia*, which only received 87% and a Screenstar award. In my opinion, I think it should have got a Superstar at least. For a start, you only gave the graphics 83%. Why? I think the graphics deserve at least 94%. The backdrops may not look spectacular but they are fairly good and give the game an atmospheric feel. As for the animation, well, it's simply amazing. The main character moves around so realistically that you really start believing in it. The sound is also very good and deserves more than the 79% it was given. The Arabian tunes set the perfect mood, although the in-game effects are simply functional.

Another rating that surprised me was the playability rating of 88%. Surely it deserves more than that. After all, the game is instantly playable and the different moves are easy to learn. The first few levels are fairly easy to complete, giving the player a taste of what's to come. As for the lastability, this rating is debatable as it depends on the player's skill and experience. Even so, the whole game should keep you playing for quite a long time, as there is a time-limit of one hour within which to complete the game. What's more, within that there are a lot of levels. This has to be the best game I've played in ages. Well done to Domark/ Broderbund, and I hope there's a sequel on the way.

T.W. Yau, Belfast.

Mark replies:
'However pretty it is *Prince Of Persia* is also undeniably repetitive. It sounds as though you bought this game on the strength of my review which obviously means I rated it just right, so why are you criticising it?'

SOUNDS FAMILIAR

I am writing to disagree with the letter of the month in the June issue. It said that most games have poor sound effects and music. I think that most games now have good sound except for the odd few. Two of the best games for sound effects and music are probably *Test Drive II* and *SCI: Chase HQ II*.

Also, I'd like to finish by saying that I can't wait for *Final Fight, Pit Fighter* and *Crude Buster* to come out. These titles look set for the top.

Craig Reader, Newcastle-Under-Lyne.

Hear, hear! There's no doubting that the sound front is getting better all the time, with promising up'n'coming stars, such as Matthew Simmons, producing some really good stuff. As for those games you're looking forward to, check out the *Final Fight* In Dev this issue.

DAN-NATION

I have to disagree with Dan Slingsby's review of *Hill Street Blues*, surely the game should be renamed Hill Street Microbes? I bought the game expecting to see TV heroes such as Belker and Renko, instead all I got was a few dozen blobs milling around a badly drawn city.

Apart from the graphics the game itself is very tedious. I don't know weather Mr Slingsby enjoys tedium en masse, because I certainly

WRITE TO CU, 30-32 FARRINGDON LANE, LONDON, EC1R 3AU

TECHY LETTER-WRITERS WANTED!

So far, this column has been used mainly for sounding off about the state of the games industry, but we want to hear what you think of the hardware available. Not techy questions, though, they're strictly for Q&A, but if you have any gripes, whines or even praises, then drop us a line at the usual Backchat address.

don't. If he likes the game enough to award it 82% he can send me £25 and have my copy.
A J Wentworth, Cheam.

We went to ask Dan his opinion, but he was too busy directing traffic to come and answer.

A SLAP ON THE BACK

I must admit that I had my doubts about you covering the technical side of the Amiga, but your June issue has convinced me otherwise. When I wandered into my local Smiths to see if the next issue was out, I was amazed when I saw what it looked like. A really impressive *DPaint IV* cover (I didn't even know it was on its way!) was partially obscured by a plastic wallet. I wondered why this was until I picked it up, and there was another mag stuck on to it. Scooping it up and pausing only to see what was on the two disks I handed over my three quid and went home.

Basically, everything about the magazine was brilliant. It was thick, it had a full game and loads of demos, and it also had the supplement. Flicking through it I was also surprised to see that the games coverage hadn't been reduced as I thought it would, and I was especially keen to see the *Beast Busters* review as I have been awaiting this game since you previewed it. The main thing I liked about the issue, though, was the way you gave a beginner's insight into the Amiga and what it can do, but not in a patronising or condescending way. The T-shirt idea was neat, as was the demo and party theme – although I doubt whether Stringfellows have got anything to worry about judging by the disco light show you gave away on the disk! All in all, a massive improvement. I just hope you can keep it up, as you are quite easily the best Amiga mag on the market today.
Carl Tinton, Blackpool.

Thanks for your kind words, everyone in the office is blushing with pride. Rest assured, though, we're not going to let the standards slip, and, if anything, this issue of CU is even better than the last. Keep reading...

THE RIGHT ROLE

I definitely think that CU is the best Amiga mag on the market, but you don't give enough space to role-playing or strategy games. It spoils an otherwise excellent read!
Sarah Hibbert, London.

Guilty as charged, I'm afraid. However, in the near future we intend to set this right by increasing our coverage, so hopefully you'll stick around to see what we come up with.

THE TOP FIVE

This month's reader's list is from Kevin Weatherspoon, who hails from Bude.

1. **Lemmings**
2. **SWIV**
3. **Gods**
4. **Robocop II**
5. **Midnight Resistance**

READERS' REVIEW

Have you ever read one of our reviews and totally disagreed with what we've said? If so, this is where you can voice your opinions and stick up for your favourite games. If you do, you could win yourself a £25 game, so get scribbling to us at Backchat

A SWITCH IN TIME

Looking at the April issue of CU Amiga I saw that *Switchblade 2* was being reviewed. As I have recently bought this game I thought I'd take a look and see how you rated it. 90%? Are you all mad?! It's a fair old blast, with some tasty graphics, but it never deserved a whopping score of 90% or even a Screenstar. I found much of the action to be very repetitive, and the hardware was very disappointing – I'd have preferred many more weapons to polish off the bad guys with. I'd score the game as follows:

GRAPHICS	**79%**
SOUND	**74%**
LASTABILITY	**80%**
PLAYABILITY	**82%**
OVERALL	**81%**

Tom Sanders, Highgate.

Sorry to have to disagree with you, but *Switchblade 2* is one of our favourite games at the moment. Mat's been playing it for up to two hours at a time [*and during office hours too! – Disgruntled Ed*]. It's about as close to a console game as you'll get on the Amiga with excellent graphics and brilliant gameplay. And how many weapons do you want? *Switchblade 2* has five different weapons capable of dishing out as much death and destruction as you could possibly want. I rate it as one of the best platform blasts in a long while and full marks to Gremlin for producing an imaginative and original sequel.

RESCUE MIG-SION

While scanning through a few back issues, the March issue to be precise, I saw a review of Domark's *MiG 29 Fulcrum.* Having bought the game I thought I'd take a look at your opinions on it. I couldn't believe my eyes when I saw a horrendous score of 81%. Mark Patterson needs shooting. *MiG 29* is the best flight sim on the market and Mark's comment about its 'lack of action' is totally out of order. Was he playing the same game, or is he just cruel? There was a large amount of hype preceding *MiG*'s release, but I think it lived up to its expectations. Great Value for money.

GRAPHICS	**85%**
SOUND	**83%**
LASTABILITY	**90%**
PLAYABILITY	**93%**
OVERALL	**96%**

Rob Fairclough, Wigan.

Oh-oh, here comes Mr Patterson with a thunder on his brow...

'I don't think you can have played many other flight sims. Games such as *Falcon* or *F19* contain far more in the way of missions, a greater variety of targets, a lot more weapons and are generally much faster. *MiG* was, to my mind, extremely sluggish at times. I suggest leaving the comfort of your Soviet-made steel chair and checking out these games, then send in a nice grovelly letter saying how wrong you were and how wonderful I am.' (*We'd rather you shot him – The CU Crew!*).

The Amiga has always been regarded as the best 16-bit machine for sound, but has been overshadowed by the ST because of the latter's MIDI capabilities. Now, however, Demonware are set to redress the balance as they team up with top rap artists, Snap, to produce what could be the ultimate music utility to date – *TFMX II*. Is this where the Amiga starts to win the sound war? Read on...

In the constant battle between the Amiga and the ST, the latter is usually quoted as being THE machine for professional music applications thanks to its built in MIDI port. Although Amiga owners have to fork out extra to get MIDI facilities for their machine, there are a great many excellent MIDI sequencing packages out there. These packages are easily capable of creating performance quality soundtracks, as rap superstars Snap will doubtless confirm. During the construction of their first LP, World Power, they became keen users of the Amiga and its assorted musical capabilities. This is made even more impressive when you consider the Amiga drastically undercuts the most powerful dedicated samplers and mixers in terms of price. However, from their initial tinkerings with a number of music packages, it became apparent that if professional musicians were to benefit more fully from the machine's capabilties, then they would have to have more say in the necessary software. Enter the connection between pop group, Snap, and German softcos, Demonware...

Demonware was formed in 1988, when ten people with musical and computer backgrounds decided that they wanted to do something original that combined their interests. Two of the group, who between them had already founded Master Music Production and Snap's very own Logic Records, brought with them a wealth of music industry experience.

It was the flexibility of the Demonware package, TFMX, that first attracted Snap to the company, as well as the fact that they worked in the same building. In 1988/89, Demonware got together with Chris Hulsbeck, the already accomplished C64 music maestro, and planned a music program that would satisfy the needs of amateur musicians, games authors and professional musicians alike. *TFMX* was a music program unlike any other. It could easily be classed as an 'expert' system because, although it's not the most user- friendly package in the world, it does offer numerous features that are necessary for professional use. In addition, it's unusual because it allows the user to work with both sampled instruments and instruments created using the Amiga's own synthesis abilities. It also allows unequalled use of macros to define exactly how each sample will sound. Therefore, a basic instrument such as a

SNAP, CRACKLE,





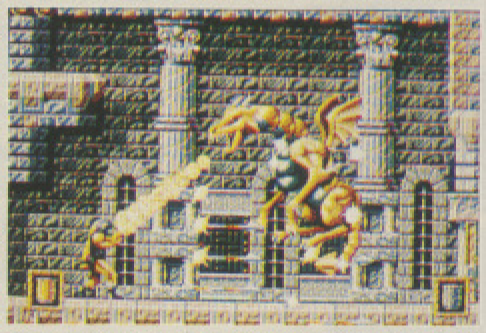
trumpet could be greatly changed to make it sound similar to many other instruments as well. This has the advantage of saving considerably on sample memory.

Initially, Demonware had intended to use their links with the Snap for the background music to their games, and these resulted very successfully in the backing tracks to *Ooops Up!* and *The Power.* However, it was soon realised that Snap's unique knowledge of sampling and music production would be useful in the development of a possible sequel to *TFMX.*

Snap's music is famed for its driving bass and effective use of chorus. The production of such tunes involves a great deal of ground work and musical techniques. Although they're not dependent on sampling, their tunes are heavily influenced by house and rap, and by combining the two they are gradually refining their own original sound. During the post-production of 'World Power' Snap used *TFMX* extensively. They used the package to work out most of the complex rhythmic themes of their music and the brilliant results led to dancefloor hits. *TFMX* seemed the ideal tool with which to develop the FX that feature prominently in Snap's music. It allowed the producers to warp and distort certain samples and effects with ease – saving valuable time in the process.



Gods **and** ***The Power*** **both use music from established bands – a new trend?**



During their extensive use of the system, Snap made note of a number of criticisms and features that they would like to see incorporated. This prompted Demonware to look at the feasibility of producing a more advanced follow-up, incorporating the said ideas. In addition, as the package was developed, Demonware and Snap worked together to ensure that *TMFX II* was evolving into a package that not only appealed to the casual user, but to the keen musician, too. After all, Snap themselves had been newcomers to the Amiga, so the device would benefit from being a doddle to use. The final result is a massive improvement over the original, with full MIDI support; improved sample, pattern and macro editing; programmable sampler support (so that you can use any sampler directly with the program); and song comments and external synchronisation. With these additions, *TFMX 2* seems certain to attract a good deal of interest when it's finally released this Autumn.

Following this close and successful collaboration, Demonware have already produced plans to work even more closely with Snap. *TFMX 2* already includes two entire Snap tracks to demonstrate how powerful the package can be. Similarly, Demonware have already started working on a music game with Snap. It seems that the aim of ➤

E, AND HIP-HOP



Seen here in his many guises, 14 stone Turbo B first tinkered with the Amiga during the production of the 'World Power' album. The rest, as they say, is history. . .

SNAP TO IT!

1. Lead singer Turbo B, an American by birth, left his native Philadelphia and joined the German army.

2. In Philadelphia, Turbo was apparently involved in the gang scene quite heavily, but he attributes his reform to his service in the German army.

3. Snap has featured four female backing singers. The first, Turbo B's cousin, left amid allegations that she didn't actually sing on any of the records.

4. It only took three weeks for *The Power* to hit number one in the UK charts.

5. Because of his massive fourteen stone bulk, Turbo couldn't perform the infamous 'Boat Dance' for the video of their *Ooops Up* hit! Apparently, every time he tried to sit down and open his legs to perform the dance, he crushed the poor person sitting in front of him!

6. In a cheeky reply to Public Enemy's *Don't Believe The Hype* track, Turbo quickly penned a filler track for the World Power LP called, logically, *Believe The Hype*.

7. Of his rap rival, Vanilla Ice, Turbo says: 'Ice is a weed – a twiglet – and I could break him in half if I wanted to!' To which Ice retorted with his customary, 'Well, I sell millions of LPs', etc, etc...ad lib to fade...

8. Turbo's current fad are harem-style trousers, as favoured by MC Hammer. Quite how much material goes into each pair, though, is a closely-guarded secret.

9. Turbo started his career as a backing artist to the Fat Boys.

10. As the recent support act for MC Hammer's British tour, Snap garnered as much interest as Hammer himself.

SNAP, CRACKLE, AND HIP-HOP

the game will be to get a number one record, and it will probably have some sort of management element – a little like Codemasters' *Rock Star Ate My Hamster*.

Both sides have benefitted enormously from working with each other. Snap have provided invaluable ideas for the follow up to TFMX, and have been rewarded with a powerful and quick music package.

A DIY GUIDE TO BEING A POP STAR

You've read how pop stars Snap are using the Amiga to hit the big time, but what about if you want to try for mega-stardom? What equipment will you need to make a decent start, and how much will it cost you? Here with the answers is Chris Jenkins.

Once you move into MIDI music-making, you're faced with a bewildering array of hardware.

First, you'll need to equip your Amiga to communicate with musical instruments by fitting a MIDI interface. Some computers have MIDI interfacing built-in, but the Amiga doesn't. Fortunately, since MIDI is a serial communications standard similar to RS-232, it's not difficult to add it on.

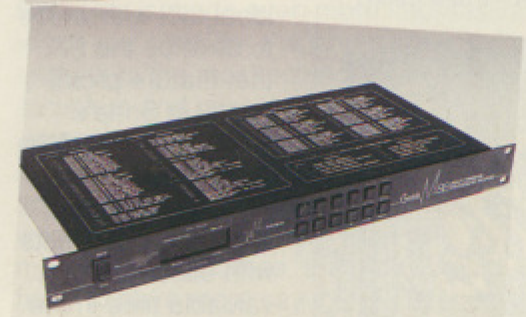
Datel's £29.99 *MIDI Master* Interface, for instance, plugs into the serial port and offers one MIDI IN socket, three OUTs and one THRU. It's suitable for the A500 and A2000 (a different model suits the A1000), and comes complete with two MIDI cables. It's compatible with all leading MIDI music software packages and instruments.

Now you need a sound source and a controller keyboard. You could choose a MIDI keyboard such as the *Roland D5* as your main musical instrument, but it's now common to buy sound source and keyboard separately, so you get the ideal combination of facilities.



Modules can cost up to £2000, but good ones are available from around £249. The *Cheetah MS6*, a great-sounding "analog" synth module, has all the facilities you could require; 256 preset sounds, 128 user-programmable sounds, and 64 user- programmable Performance Memories which operate in 'multi-timbral' mode, allowing up to 6 different sounds to be assigned to different keyboard zones or MIDI channels.







From top to bottom: Cheetah's *Series 5V* keyboard, the *M56 Module*, and *MD16* drum unit.

The *MS6*, though, lacks the drum sounds found in keyboards like the *Roland D5*. Try the *Cheetah MD16*; this £300 drum machine has 40 16-bit sampled sounds (200 using optional ROM cartridges), with editable tuning, envelope, direction, velocity response and so on.

Using sequencing software, or the *MD16*'s sixteen velocity-sensitive pads, you can create realistic drum patterns with effects like rolling pan, opposite pan, random timing and chromatic tuning. Patterns can be chained into songs of 127 steps, and 20 songs chained into a performance. Playback can be controlled from the *MD16*'s clock, from a MIDI clock generated by your Amiga, or from tape sync signals.

Your easiest choice is the MIDI master keyboard; the least expensive are, once again, Cheetah products. The mid-range *Master Series 5V* costs £300; this five-octave keyboard is velocity sensitive, but not aftertouch responsive. The *5V* has eight definable 'zones', allowing you to assign synth voices to defined parts of the keyboard; three controller wheels for pitchbend, vibrato and other MIDI performance effects; MIDI clock; and MIDI performance effects including echo, delay and arpeggio.

Once you've set up your Amiga, interface, sound module, keyboard and drum machine, there's nothing to stop you going all the way with MIDI music – all the way to the top!

Cheetah International, Cheetah House, Bedwas Business Park, Bedwas, Gwent, NP1 8DW Tel. 0222 867777

Datel Electronics Ltd, Govan Road, Fenton, Stoke-On-Trent, ST4 2RS Tel. 0782 744707.

MIDI JARGON GUIDE

Aftertouch Response – introduces effects such as vibrato by pressing keys harder.
Clock – digital music tempo control.
Module – keyboardless MIDI instrument.
Multi-timbral – assigning different sounds to different MIDI channels for ensemble playing.
Sequencer – 'music processor' which records, edits and replays MIDI music performances.
Velocity Sensitive – plays louder when you hit keys harder

MIDI INTERFACING

Most MIDI instruments are equipped with MIDI IN, OUT and THRU connections, appearing as five-pin DIN sockets.

MIDI OUT transmits data, usually from a keyboard or sequencer to a sound module. MIDI IN receives incoming data, usually note information for sound modules, or tempo information for drum machines; while MIDI THRU passes data unchanged enabling the user to play instruments directly from the MIDI keyboard via the Amiga.

MAN OR MACHINE? -A SAMPLE OF THE FUTURE



James Brown, those acid-blooded Aliens, and even Lady Penelope and Parker have all been sampled and used in hit records. However, getting good and interesting samples is far from easy, as Mat Broomfield found out when he spoke to a specialist...

Few people can have missed the growth of electronic music and the explosion of records featuring sampled dubbing. Eddie Stratton, AKA Man Machine, is a self-confessed sample collector who travels the world collecting sonic grabsto sell to the likes of Kraftwerk. Eddie, formerly one half of duo Jack'n'Chill, whose single *The Jack That House Built* reached number 6 in the charts in 1988, has since gone on to pursue a solo career. Using an innovative mix of hi-tech gadgetry and imaginative costumes, Eddie has gained recognition throughout Europe. His music, which he also writes and produces, is an intriguing combination of electronic, house and traditional sounds. Man Machine, the lead track from his current album, features a massive number of different samples. Eddie's love of science fiction is clearly evident as the track is brilliantly interwoven with sci-fi sound effects. During his six years in the business, Eddie has collected thousands of different samples for use in his records. The samples are edited on his computer before being saved off for future use. Although Eddie actually uses a professional 24-bit sampler when performing, much of his music is composed on, and controlled by, computer.



For those musicians or game writers who are always on the look out for new samples and sound effects, Eddie has just released a CD containing over 1000 different samples. Everything from electro guitars to ray guns, animal roars to rap lines. Unfortunately, professional quality samples don't come cheap; the disk, entitled *Zero-G Datafile One*, will cost you fifty pounds. Mind you, when you consider that it contains about three hundred Amiga disks worth of samples, it begins to seem quite reasonable.

When he's on stage as Man Machine, Eddie dons a great costume that has earned him something of a reputation as an...er... individual. He wears a strange helmet on his head, and glasses with flashing lights that can actually alter the speed at which his brainwaves work. On his torso, he wears a kind of robotic armour, complete with LEDs and interface sockets. The costume is completed by highly reflective silver trousers and spacey-looking boots. The whole effect is to create a 'Cop of the future' kind of look. The whole effect is enhanced by the presence of a dancer called Danny who performs a fantastic assortment of high energy and robotic dances. With laser beams radiating from Eddie's fingertips, and the almost mesmerising quality of his music, Man Machine looks set to stamp his own individual mark on the pop world. His debut album is called *Step Into Time* and features ten tracks ranging from peaceful mood music to upbeat electro and dance beats. Available on the Rhythm King record label, it should be in all decent record shops right now. The sample disks can be bought from Time and Space. Phone 0442 870681 for details.

SOUNDS FAMILIAR COMPO

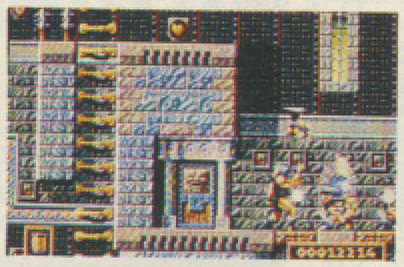
A lucky reader will win a copy of the excellent sample disk, Datafile One, whilst ten runners-up will receive a copy of Man Machine's funky album. All you have to do to win is write down all the words that you can make out of the letters MANMACHINE. Words must have at least four letters. No abbreviations, slang or foreign words (or pervy ones that we won't understand!). Only words in the Oxford English dictionary will be allowed. Entries to; Man Machine Compo, CU Amiga, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU

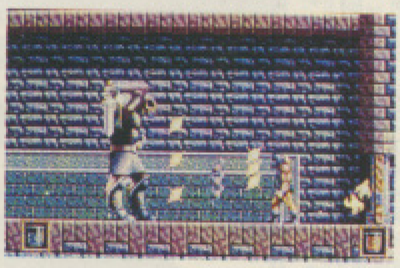
All entries in by 26th August 1991. Write the total number of words at the top of your entry Perleease!

United Nation

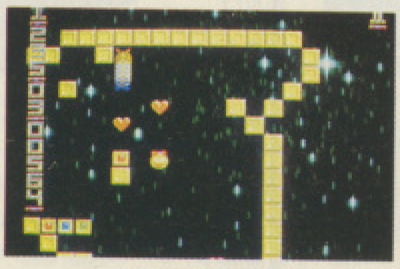
The gap between the music industry and the world of computer games is diminishing extremely rapidly. The first breakthrough came when the Bitmap Brothers were beavering away on *Xenon II* and their thoughts were turning to the game's music. Eric Matthews, a third of the trio, was at the time listening to Bomb The Bass's LP, Into The Dragon, and was particularly impressed by the track, Megablast: Assault On Precinct 13 Mix. Realising the potential of the music for a good shoot 'em up soundtrack, not to mention the publicity it would generate, he approached Rhythm King who put him on to Tim Simenon, head honcho of Bomb The Bass. A keen game fan, Simenon gave his permission immediately and this was the birth of a particularly fruitful relationship which would end with the Bitmap's starting Renegade, the software arm of Rhythm King.

However, it wasn't until the release of *Speedball II* that Matthews and Simenon were reunited. Once again, thoughts had turned towards the game's sound when Eric's links with Rhythm King proposed an idea for music specially created for a game by a team of musicians. Comprising John Foxx (Ultravox), Simenon, Chem (Beats International), and Simon Rogers (ex of The Fall and more recently half of E-zee Posse), the group started work under the name, Nation 12. Between them they worked out how they envisioned the tune working within the game structure, and handed their work to the Bitmaps where it was then coded into the Amiga by the Bitmap's musician, Richard Joseph. This isn't just a one-off, though, as Nation 12 produced the sound for Renegade's *Gods*, and they may return for *Magic Pockets*. In addition, the new era of CDTV brings with it an updated version of *Xenon II*, with a massively expanded soundtrack which read like a Rhythm King Who's Who. So when you are out blasting the Xenites, you'll be serenaded by Betty Boo, Bomb The Bass, and countless other Rhythm King favourites. And then there's the Betty Boo game...[Now there was a cheap publicity stunt – Ed]





Sound is playing a more integral role in game development as seen in Renegade's *Gods* and Demonware's *The Power*.



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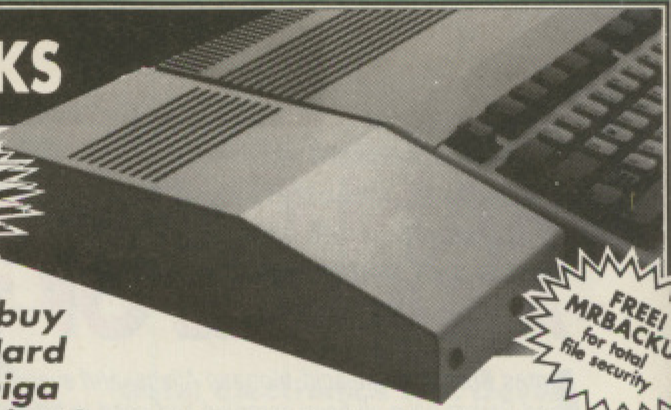
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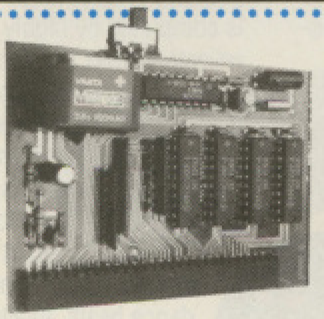
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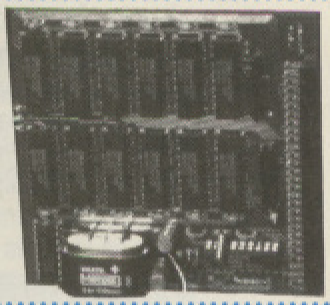
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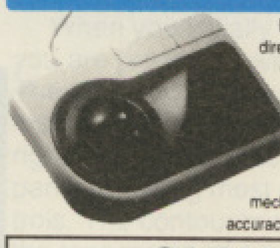
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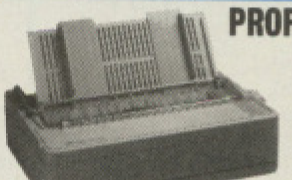
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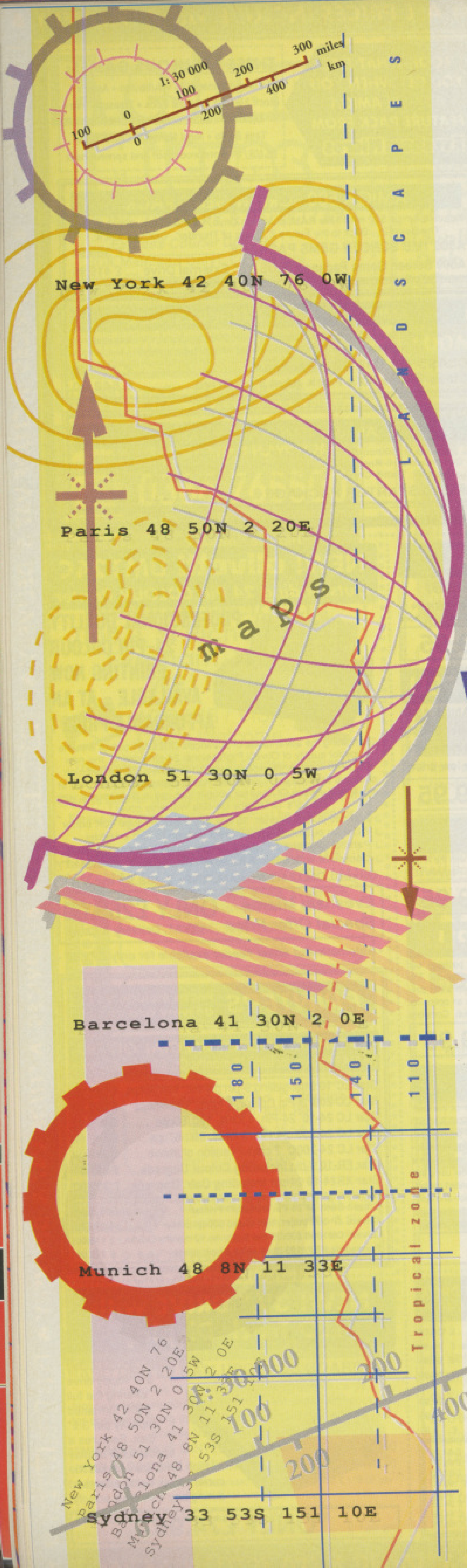
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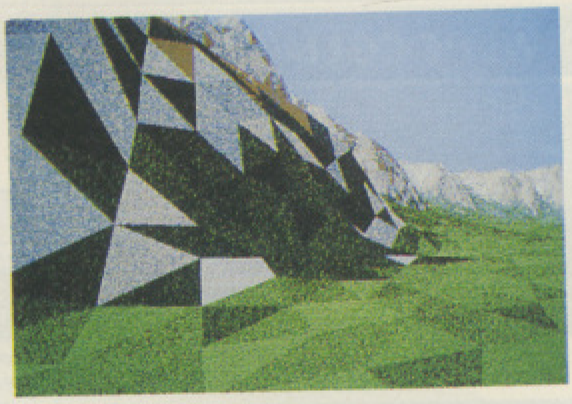




Ah, to escape from the stuffy CU offices and stand beside this cliff-edged mountain, looking across a valley as the sun sets behind a distant peak. Bliss.

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If you've ever wished that you could draw realistic looking landscapes, or have simply wondered what different parts of the world look like in detail, *Vista Pro* could be the answer to your prayers.



This almost claustrophobic scene shows the harsh angles of adjacent cliffs, with the fine detail of snow-capped mountains clearly visible in the background.





Notice the subtle differences when the same landscape is created first in high-resolution, then in low res, and finally with a minimum number of polygons.





By halving the number of colours in this scene using *D-Paint*, a textured, granular effect has been created which is not only interesting to look at, but saves memory too! The decreased number of colours lessens the detail, but tends to make the landscape look very coarse as if it were volcanic. A great way to make a single picture serve multiple purposes.

EANS AND FRACTAL FANTASIES

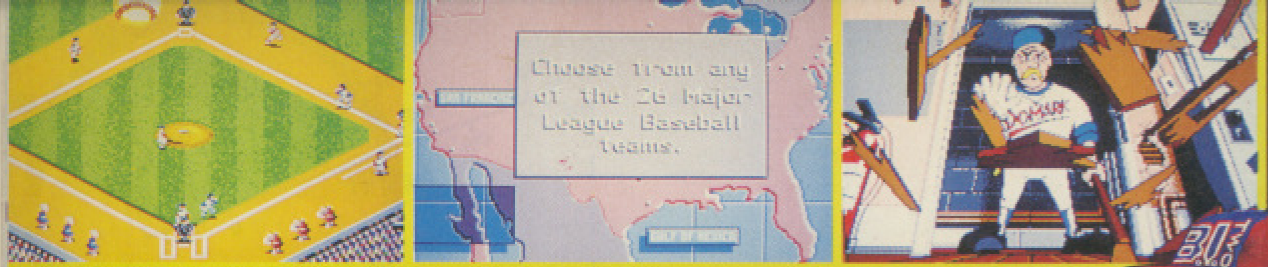
Several years ago, an exciting new way of creating graphics was brought to the home computer market. This technique, called fractals, used abstract mathematics to simulate the complex, yet repetitive shapes found in nature. Based on sets of computations made by the mathematician, Benoir Mandelbrot, fractals seemed to be appearing in magazines and games on a monthly basis. One development team, Hypercube Engineering, took the basic idea of fractals and applied it to the process of drawing landscapes. Their first release, *Vista,* gave the user control over a range of parameters that allowed the creation of semi-realistic looking landscapes. With the success of *Vista*, Hypercube have gone on to develop a greatly enhanced professional version called *Vista Pro*.

Vista Pro is supplied with a comprehensive manual and two disks, one of which contains extra sample landscapes. The manual is informative and easy to read, and the beginner's guide allows you to start exploring the package within seconds of loading it. Hypercube describe *Vista Pro* as a landscape simulation program and that is an accurate description. However, the landscapes it simulates can sometimes be unlike anything ever seen on this or any other planet! *Vista Pro* creates landscapes in one of two ways; it can either accept Digital Elevation Models (DEMs) which give accurate topographical information about actual places, or it can completely generate its own landscapes based on simple input from the user.

When you initially load the package, you are presented with two windows. The left hand window contains a contour map of the default landscape, and the right hand window contains a control panel featuring most of the editing controls. The contour map looks exactly like the topographical maps that you find in atlases, with green representing lowlands, and a variety of shades ranging up to white which represents highlands, mountain peaks, etc. If you wish to use a different landscape for your pictures, you can load one of the numerous DEM files that are included with the package, or you can create an original landscape using the fractal generator in the control panel. Apparently, Virtual Reality Laboratories can now supply DEM files covering 40% of the United States. I wonder if they plan to take a look at Europe?

The control panel is divided into three parts. The top part holds controls which permit you to set the camera position and target. By moving the camera around, you are in effect walking around the landscape. The target is simply the direction in which you are looking.

The second part of the control panel contains all of the terrain feature options. You can set a snow line or move an existing one up or down. You can add rivers, lakes, trees, oceans, even waves. When you add a river, it doesn't just lay wherever you put it, oh no, it actually follows the contours of the landscape, flowing in a realistic manner to the low ground. You can also dictate the clarity of the air, and decide on whether there is any haze on the horizon. You can specify the texture of the landscape without changing its basic shape. For example, a gently rolling hill could be made of sand, in which case it would appear very smooth from a distance. However, if you make the hill out of granite or volcanic rock, it would appear very coarse with lots of interesting shadows. One crucial option allows you to define the number



R.B.I. TWO BASEBALL™

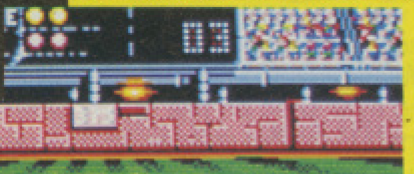


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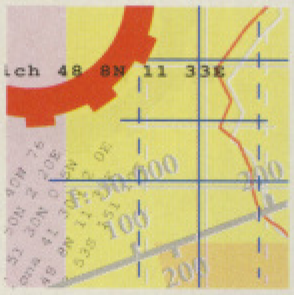
* Competition closes 10th August, 1991 ** Available on all formats

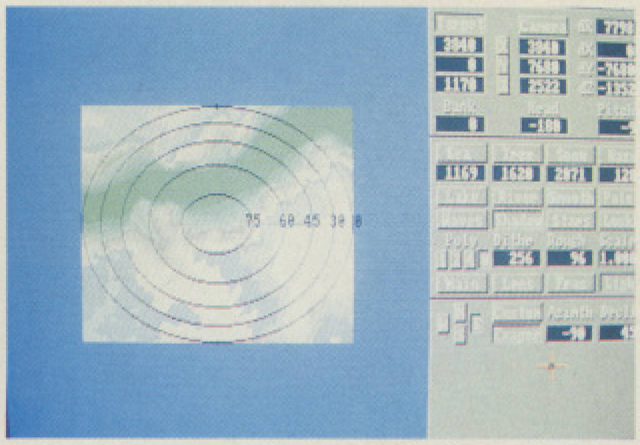
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Amiga & Atari ST Screenshots





Above: Setting a new light source on the map window. The control panel (below) contains options to adjust every possible feature of your developing landscape, from snowline to air clarity and tree locations.

THE END OF THE WORLD OR JUST A CASE OF INDIGESTION?



Many of the world's most interesting land features – volcanos, mountains, valleys etc – are a result of violent upheavals deep within the earth. These upheavals, which are a result of gigantic plates of rock grinding together or tearing apart, are often responsible for massive destruction and loss of life such as the great San Francisco 'quake of 1906. In the past one hundred years there have been more volcanic eruptions and earthquakes than in the whole of the last 2000 years. Many major religions worldwide see this as a sign that the end of the world is coming. They point out various prophesies in their holy books, particularly the Bible, and say that current events exactly match their predictions. Former sports commentator and ex-leader of the Green party, David Icke, became so convinced that the world was going to end he gave up his career to spread the good news. He's now a sad individual who calls himself the son of God and has a fetish for the colour turquoise! Even respected scientists often seem unable to agree upon what is happening in the world. Some think we're in the middle of a period of potentially deadly global warming, whilst others think that we're teetering on the brink of another ice age. Whatever the answer, you can be sure that CU will be there right up to the end.

SPIES IN THE SKY

In the early days of exploration, maps were painstakingly made using theodolytes and other cumbersome equipment. To map an area the size of London could often take weeks of walking and measuring. Nowadays, the same area could be mapped to an accuracy of ten centimetres in mere hours using the spy satellites that constantly orbit the earth. Without the use of satellites, the only man-made features that are visible from space are the Great Wall of China and the New York City Municiple rubbish dump!





vistapro

TOPOGRAPHIC OCEANS AND FRACTAL FANTASIES

➢ of polygons used to draw your picture. The more polygons used, the more detail your picture will have, and the longer it will take to draw. On the lowest level, pictures look quite simplistic with very angular looking features. The highest resolution produces pictures that contain a great deal of detail, and look very realistic, especially if drawn with the maximum number of colours. Talking of colours, Hypercube have obviously been paying close attention to developments in the Amiga graphics world, because *Vista Pro* can output 24 bit pictures. These pictures, when displayed through a suitable frame buffer, contain up to 16.7 million colours. That's the maximum number of colours the human eye is capable of distinguishing!



The final part of the control panel contains the rendering and lighting options. Using the lighting selector, it is possible to position the sun anywhere in the sky, and at any height, thereby allowing the creation of some very atmospheric shadow effects.

Because *Vista Pro* allows you to create animations, you could even design spectacular demos in which the viewer appears to wander through a complex landscape as the sun slowly crosses the sky. Mind you, the beauty of *Vista Pro* is that you're not restricted to reality. You could just as easily produce an animation in which the sun rises in the North, circles around the sky a bit, then plummets to earth in the North again. Rendering a picture can be very time consuming, especially in maximum resolution. It is good to see, then, that *Vista Pro* works quite happily with all current accelerator boards and maths processors. Using these, rendering times can be reduced from hours to minutes. When your picture has finally been completed, you can save it as a standard IFF file for use in art packages such as *D-Paint*. You can also save it as a 24 bit IFF file so that the full range of colours can be seen. A really great feature is the ability to save landscapes as 3D images. This means that you can load your landscape into a ray tracing package such as *Turbo Silver*, or *Sculpt 4D*, and use it as the basis for an even more impressive creation featuring objects that could not be made using *Vista* alone. Imagine the scene: a glorious landscape in full colour. A ray traced car screeches into view, drives over a few mountains before leaping from a cliff and zooming off into the hazy sunset. Sounds good, eh?!

One final point before you all rush off to buy yourselves a copy of *Vista Pro;* because of the memory intensive nature of the program, you'll need at least three, yep, I said three megabytes to be able to use it.

DISK fifteen

2D OR NOT 2D

As anyone who's tried creating their own 3D images will tell you, it's not as easy as it looks. There have been numerous utilities to help make the process easier, but most of them will cost you in excess of £30. Now CU Amiga is able to give you a truly helpful utility absolutely free of charge!

Brush 4D is an easy-to-use tool whch allows you to convert *Deluxe Paint* brushes or screens into 3D images. It has numerous options to allow you to define exactly how your finished object will look. You can create a simple 3D 'slice' in which your two dimensional brush is converted into a set of co-ordinates in one plane only. In other words, the image that you are left with will still be flat, but you can use the advanced tools of your 3D software (such as Sculpt *3D/4D*, *Turbo Silver*, etc), to edit it and add extra depth. You can map a brush onto a sphere or tube. For example, you could take a *D-Paint* map of the world, and place it on a sphere to end up with a realistic looking globe. You can also map images onto a sine wave pattern, to create a wavy type object, and it's great for special effects or weird backgrounds.

Using *Brush 4D* is simplicity itself. When the program has loaded you will be presented with a file requester. It is expecting you to load an IFF bitmapped image (a brush or screen). It can process images in all colour modes, including extra halfbright (64 colours), and Ham (4096 colours). When you have loaded your image, there are a number of options that you can select. Here's a quick summary of what they do:

FLAT OR MAPPED – Requires you to specify the type of object to be created by *Brush 4D*. Selecting Flat simply converts your graphic into an object that is only defined in one plane. Selecting Mapped tells *Brush 4D* that you want to map your graphic onto a shape. If you select this option you will be required to give further details.

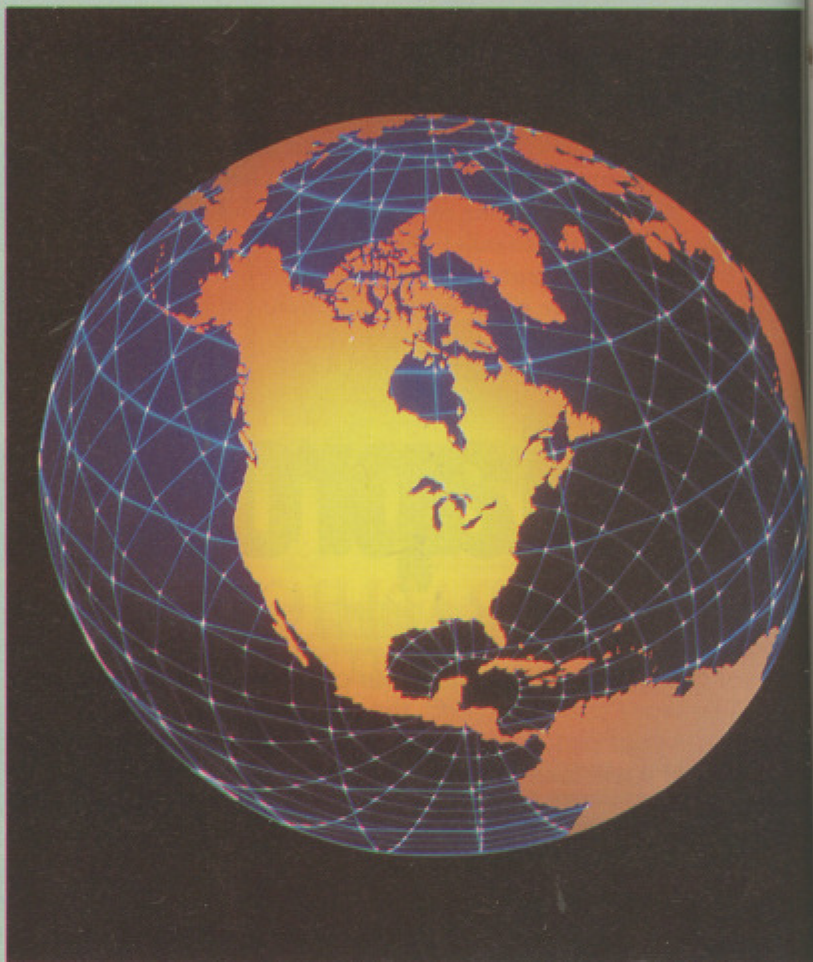
SPHERE, TUBE, SINE WAVE – These are the three shapes that you can map objects onto. If you choose any of these options, you will then have the chance to specify further details such as angle of sine wave, the degree to which a flat plane is 'rolled' into the shape of a tube etc.

OPTIMISE X OR Y – Accepting either of these options forces *Brush 4D* to calculate your 3D object using the minimum number of faces, thus saving on memory and rendering times. By changing the default values of the X or Y Direction option, you can dictate the degree of optimisation that is to be performed upon your image.

WIDTH AND HEIGHT – Allows you to decide which part of your image is to be converted, if you don't wish to convert it all.

ON THE DISK

Apart from the main program, which can be loaded via the menu on Cover Disk One, you'll also find an explanatory screen in the 'pictures' directory of Disk Two. Load it into your favourite art package to see the effect of different options on a brush.



CHANGE TEXTURES – Lets you define different surface textures for different colours in your image. Eg, blue could be shiny, green could be rough, black could be matt, etc.

When you have defined all of the options, *Brush 4D* will begin its transformation. It is very quick and you should be able to see it actually working. When its calculations are complete, it will automatically take you back to the file requester where you can enter a name for the object to be saved under. *Brush 4D* saves all images as Scenes. These can then be loaded into any 3D package that is capable of accepting *Sculpt 3D* objects. There are complete instructions on the disk, and you are strongly advised to read them to give you a clear understanding of *Brush 4D*'s various options. It is a very powerful package that can save you days of hard work. Hope you enjoy it!

"I can't say how much it hit me to be sitting up there, a couple of miles high, looking down on the battlefield, in fact, on four or five battlefields, and sweeping them all in one glorious bird's-eye view."

World War I Pilot

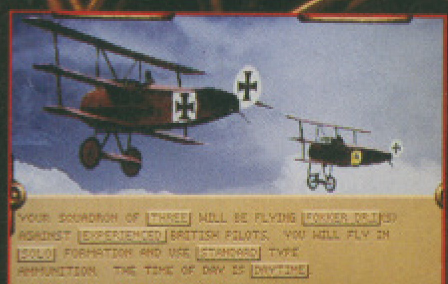


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WIN A CITIZEN PRINTER!
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Citizen were so thrilled with our review of their 124D printer last month, that they just had to give one away to a lucky reader. Mind you, they wanted to be absolutely sure everyone knows just what the 124D is capable of, so you'll have to answer some questions about it to be in with a chance of winning. You can find most of the answers in last month's review (Bubble 'n Squeak), or you might prefer to spend millions of pounds phoning Citizen to find out what you need to know...

And here are the questions

A How fast can the 124D print in CPS?
B How many pins does the 124D use to print with?
C Name the two fonts that the Citizen is supplied with.
D How many characters can the 124D print from a single ribbon?
E Which of these is not a font – Zapf Chancery, Futura, Prospector?

To give our overseas reader's a chance, we're extending our deadline date by a month, so all entries should be with us by 26th August 1991. Write your answers on the back of a postcard or sealed envelope, and send them to:

CITIZEN PRINTER COMPETITION CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

DIGI KNOW WHAT IT IS YET?

Imagine all the things you could do with your very own video digitiser. Scan in your favourite politician and distort their faces; make your own books complete with pictures, or join frames together to make a computer movie. Rombo have reached into the deepest recesses of their stock room and put one of their excellent *New Colour Solution* packages up for grabs in an easy peasy competition. All you have to do is answer the three questions below then send your answers on a postcard to the address below:



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All entries must be in by 26th August and we'll print the results in the September issue

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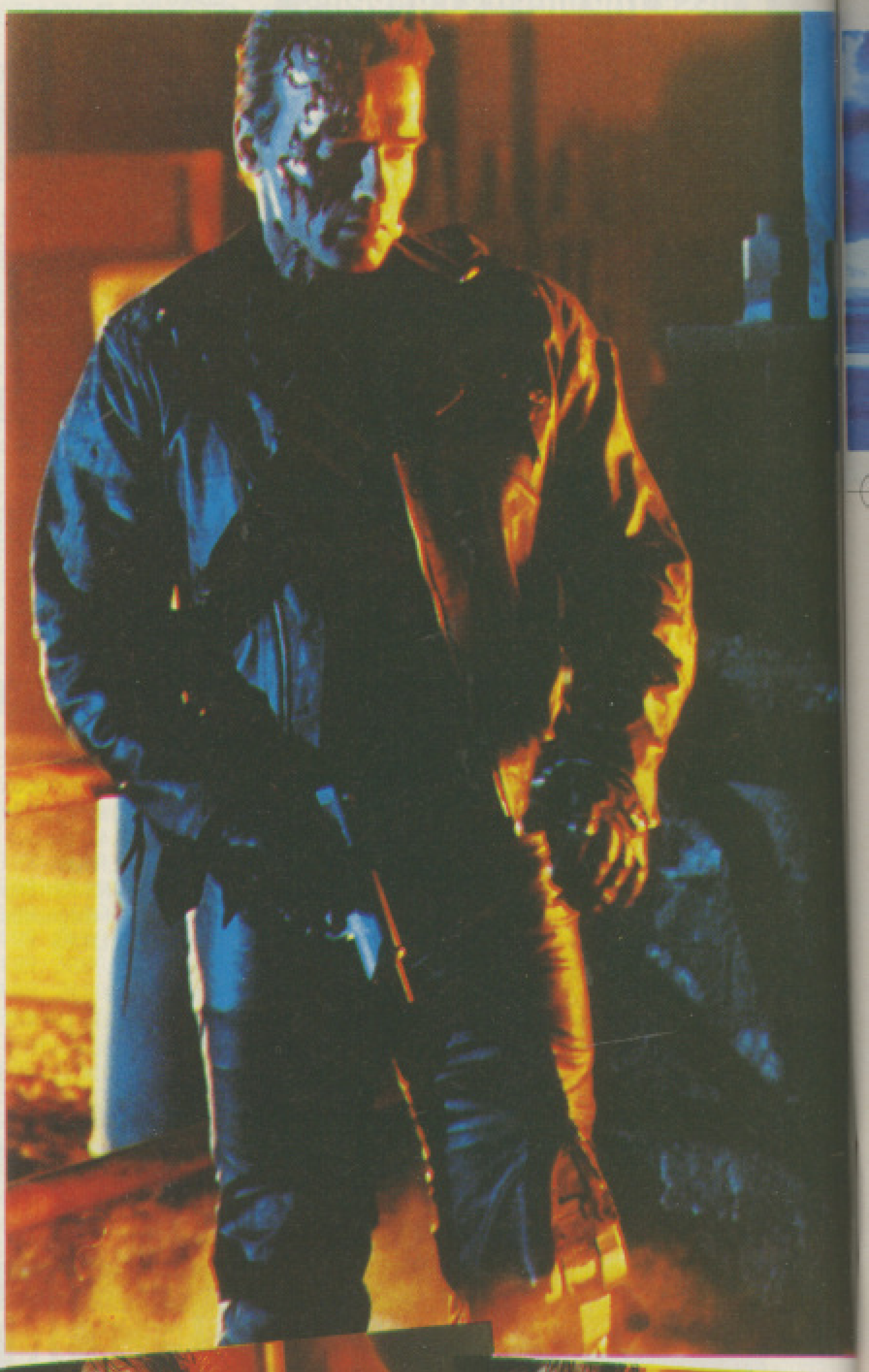
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TERMIN

JUDGEM

Budgeted at over $100 million, Terminator II is the film that everyone is waiting for, reuniting the cyborg and the woman whose son will save the world. Steve 'I'll Be Back' Merrett stormed up to Wolverhampton to take a look how the game is progressing...



HE'S BACK Sitting back in his white-walled house-cum-office, Kevin Bulmer is looking suitably happy with himself. With *Corporation* and *Gauntlet II* under their belts, the Wolverhampton-based team of Dementia, consisting of long-time game developers Bulmer and his partner, Richard Costello, are now engrossed in producing what is surely the biggest licence of the year. 'Yeah, I'm feeling rather pleased at the moment,' he affirms. Hardly surprising, though, is it? *Terminator II* is quite easily the most eagerly-awaited film and game since those lean, green Turtles hit the screen, and it also ranks as the most expensive film ever to be released.

Rumours regarding the plot have been rife – from tales of hundreds of Terminators storming present-day Earth in an attempt to kill Sarah Connor and her unborn son to the inclusion of Billy Idol as a partner to Arnie's Cyborg. Of these, only the latter is supposedly true, but Idol's part in the film was crocked when the bleached Rocker came a cropper in a motorbike accident – after all, a hobbling cyborg doesn't exactly scare you witless. Whispers aside, the team was easily assembled, with practically everyone in Hollywood wanting a slice of this dollar-spiced cake. Director James Cameron once again took the helm, and while the film was in the throes of post-production, Ocean completed their impressive movie licence line-up of *Hudson Hawk*, *Darkman* and *Robocop III* by securing the game rights to T2.

SURPRISE, SURPRISE For those expecting yet another two hours of non-stop slaughter Arnie-style, the script-writers have added twists to the plot. Terminator II – Judgement Day is set ten years after the first film, with Sarah Connor locked away in a state hospital.

Knowing the exact date that the Earth will be destroyed by a nuclear attack, and that the fate of the world rests



ATOR 2

E N T D A Y



Using a model of the original T800, Kevin used a colour pic to provide the backdrop before digitising the scene.



Piecing together Arnie's shattered eye takes the form of a sliding block puzzle. And, depending on the amount repaired, Arnie's strength is replenished.



The first stage is a beat 'em up where Arnie first encounters the T1000. Over twenty moves are available, depending on your proximity to the T1000.

with her son, John, has unhinged her. Armageddon approaching, Skynet, the master-computer that oversees the Earth of the future, is preparing another Terminator to make the visit back through time to kill the Connors. But a secondary cyborg, sent to destroy the rebel base is captured, and the adult John Connor reprograms it and sends it back as a champion for Sarah Connor – and, as he promised, Arnie is back.

GREAT EXPECTATIONS With such a fast-paced film, how hard has it been to capture all the action? 'The main problem was making the game playable whilst sticking fairly closely to the film's story.' Okay, but with so much proposed action in the film, what possible problems could they have? 'Well, the whole film revolves around the fight between good and evil – Arnie's T800 cyborg against the shape-shifting T1000 – and the bare bones of this is that both machines are virtually invincible. This made certain areas difficult – after all, a game where the hero and the enemy can't be killed would die in the playability stakes.'

Originally, Kevin and Richard had approached Ocean with an idea for a massive RPG which, they had hoped, would be even better than *Eye Of The Beholder*. Ocean's Software Manager, Gary Bracey, was suitably impressed with the duo's proposal but offered them *T2* first. Wary to avoid licenced work, Kevin wasn't keen but Bracey gave him a copy of the film's script and told him to take a look at it. Bulmer was won over instantly, and within two weeks had submitted twenty sheets of game design which Bracey promptly approved.

Arnie's first encounter with John Connor takes place after the boy has defrauded a bank using his computer genius and an advanced gadget.



ROUND ONE *Terminator II: The Game* follows the film as closely as possible, but several liberties had to be taken. 'It was just little things, such as ensuring that the T1000 was only knocked out between rounds and that Arnie dies, whereas, in the film, a series of incidents split the warring pair.'

The game is split into eight stages, each of which recreate a key sequence within the film, and the mix includes beat 'em up scenes, vertically-scrolling car chases and a series of puzzle sequences. But isn't it starting to sound a little like *Robocop II*, *Batman*, and *Total Recall* – games which have been criticised for their similarity? 'No, not really,' claims Bulmer. 'I wasn't a fan of *Total Recall* and the others and, if anything, it's made us more determined to make *Terminator 2* a better, more playable, series of ideas.' The game opens with Arnie's character's first encounter with John and the T1000 unit behind the seedy arcade the boy frequents, and paves the way for a massive fight sequence.

Controlling Arnie, the player can affect a number of offensive moves against the T1000, whilst avoiding the assorted weapons that the shifting cyborg can transform his hands into. This battle then rages on until either Arnie's energy and lives are fully depleted (effectively 'game over') or until the T1000 is knocked down and temporarily stunned.

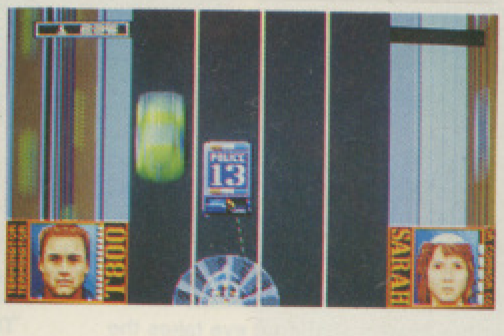
ACTION STATIONS Linking the assorted sub-games are a series of digitised sequences taken from the film's trailer. Surprisingly, Kevin and Richard still

TERMINATOR 2
JUDGEMENT DAY





Chased by the T1000 in a large container lorry, the T800 must avoid contact with the pursuing vehicle and lead it into a trap. However, puddles and pools of rubble hamper the escape.







haven't seen the film. 'It's not for want of trying, though,' Kevin adds. 'Ocean have been trying really hard for advance screenings, but we haven't heard anything yet.' However, the team were able to get a detailed film synopsis from the aforementioned script, and could use the film's amazing trailer for the few reference points they needed.

Kevin is in charge of the game's graphics, and is using *Zoetrope* because of its palette availability for individual grabbed pictures, whilst Richard beavers away in Nottingham on a Mega4 ST running HiSoft's *Devpac*. And when they first toyed with the idea of using digitised sequences, they were horrified when the resulting images took up a whopping 240K each! Obviously, with the game's entire range of graphics, animations and backdrops already taking up over 400K, something had to give. Thus, rather than lose the scenes altogether, the linking sections were reduced to a quarter of their original size, and their memory was also comparatively reduced. In addition, similar digitised sequences have been added to the game's front-end and, if left, the game will cycle through a sequence of the original robot being put together – as seen in the original trailer.

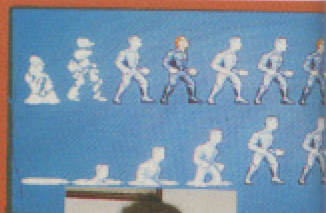
ROAD WAR Following the fight, the second scene of the game involves Arnie evading the pursuing cyborg as he chases him in a truck. Guiding the bike-riding good guy, the action switches to that of a vertically-scrolling race game – ala the age-old *Spy Hunter* – with Arnie dodging the assorted debris that litters the area, and using cars and other objects as ramps. Another dilemma was thrown up in how to end this stage, but the team hedged their bets by incorporating three separate scenarios – which I won't reveal for fear of ruining the film.

Next up is a scene similar to the infamous sequence of the first film, in which Arnie's arm is ripped open for repair, revealing the metallic pistons and tendons within. This entire sequence was created by digitising Kevin's arm in various stages of movement, and overlaying the all-important sliding block puzzle into the wrist area. Using the joystick, the component parts must be slotted into the correct place, and when correctly placed their colour changes slightly to indicate their placement. Additionally, as the tendons are repaired the fingers of the hand start to twitch and if the task is completed within the allotted time-limit, any lost energy will be replenished.

NO ORDINARY BUDDY Although Terminator II is every bit as bloody and action-packed as the first, there is a clear 'life is precious' moral throughout. John Connor is first introduced as a precocious nine-year-old, but even then his technical abilities are apparent, with the young whippersnapper seen defrauding a bank with a hi-tech credit-stealing device. To begin with, Arnie's T800 cyborg follows his orders to the word, wasting anyone who gets too close to the boy. But as the film progresses, John tinkers with Arnie's programming in an attempt to teach him the value of human life and add human traits to his programming – a reoccurring chance for Arnie's



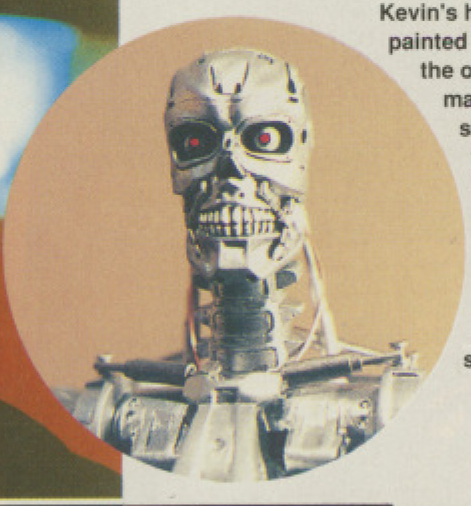
LIKENESS PROBLEMS One problem that often happens in licenced product is that a strange ruling within the contract often limits the likenesses of the main characters. For instance, Arnie's visage for *Total Recall* had to be altered slightly as, although Ocean could use images from the film, the use or copying of publicity stills or film posters was prohibited. This problem occurred during the development of *Terminator 2*, but Kevin has managed to attain the likeness without making it too blatant. But while Kevin was extremely happy with his hand-drawn sketch of Arnie for a sub-game, when he asked an Ocean big-wig 'so where do we stand with the likenesses, then?' the big-wig replied 'well, that'll be OK, it doesn't look anything like him'. . . .





IN DEVELOPMENT





Kevin's hand-painted model of the original machine's skeleton was digitised for the intro and end-screens.



Kevin digitised every scene available to him for inclusion in the game. Shown here is a preliminary 'grab', complete with frame timings, and below are the finished articles.



Arnie's face before it is pieced together. Despite copyright problems the likeness is excellent.

infamous one-liners and mannerisms throughout the film.The bond between Sarah, John and – to an extent – Arnie grows stronger as they realise that they need each other not only to protect themselves, but the future, too.

The next stage features Sarah as the key character with the player helping her to escape from the corrupt hospital and its dubious employees.

ESCAPE TO TERROR This stage takes the form of a horizontally-scrolling beat 'em up with Sarah fending off the Orderlies and nurses using whatever comes to hand. Meanwhile, the T1000 has appeared and is also working his way through the building. To confuse matters even more, Arnie and John turn up to rescue Sarah from her imprisonment. All this leads up to Sarah reaching a key room within the complex and meeting up with John and the T800. This leads rather nicely into another sliding-block puzzle and the next stage where Arnie runs the gauntlet of a trigger-happy SWAT team.

After this, the game once again reverts to a vertically-scrolling driving sequence, with Arnie stealing Sarah away in the back of a van – pursued, as always, by the T1000. Using a helicopter to chase the fleeing trio, Sarah can be seen within the van's open door and the chasing Terminator leases off shot after shot to sap her already limited energy.





But, once again, there are three ways to end the T1000's menace – one of which involves luring it into a power cable.

THE STEELWORKS The final battle takes place within a steelworks. Arnie faces off against the T1000 as it careers into the building with a lorry carrying a very special cargo. Another major fight follows, but when Arnie hits the cyborg, it starts to break down into its weaker, liquid form. Taking advantage of this, anything that comes to hand is used in the ensuing free-for-all, where the battle for the future reaches its climax.

Kevin is especially pleased with this section, and the animation in particular. Each character can perform one of a number of offensive moves. To make them more realistic each sprite has been broken down into a series of arms and legs which are then pieced together jigsaw-style. The main advantage of this system is that, not only does it save memory, but it also means that the animation is more fluid and realistic. He is also suitably chuffed with the size of the sprites, which he reckons are almost a third larger than those of Dementia's *Golden Axe*, and twice as well-animated.

10 THINGS YOU DIDN'T KNOW ABOUT TERMINATOR II AND THE PEOPLE BEHIND IT

1. Although Arnie was reportedly scared to fly during the Gulf War, part of his fee for Terminator 2 was a $5 million private jet.

2. James Cameron was credited as the writer of the original Terminator screen-play, but a lawsuit promptly changed this. Apparently, the very same idea had been used in an episode of the American sci-fi series, The Outer Limits, and Cameron was ordered to pay out over three million dollars to the injured party.

3. The original film's budget was a meagre six million dollars compared to its 100 million plus sequel.

4. Terminator was the first film to unite Cameron's loyal band of actors. Lance Henrikson, Bill Paxton and Michael Biehn all went on to appear in Cameron's ALIENS, whilst Biehn has made another appearance as the warped agent in The Abyss.

5. Everyone has to begin somewhere, and before Cameron broke into the big time with the likes of Terminator, ALIENS, and The Abyss, he cut his teeth on a low-budget affair called Piranha II: The Flying Killers. An everyday tale of a genetically-spliced breed of Piranha, the film was mostly ignored but is well worth a look – if only for a laugh.

6. Before Arnie became the most popular film star of recent times, he had already made his millions through a series of muscleman championships (where he was crowned Mr Universe) and through a series of lucrative body-building books and magazines.

7. Terry Christian, co-presenter of Channel 4's The Word, fell on the wrong side of Arnie during an interview. Arnie was recalling his days as a young Austrian and how he sneaked into cinemas by walking backwards past the leaving crowds. When admonished by Christian, Arnie got shirty and threw him out.

8. Arnie has been associated with ex-Austrian president Kurt Waldheim. Pictures were released showing Waldheim wearing an SS uniform, and Arnie became embroiled in the controversy by admitting that he admired the need for strength, which instantly set people wagging about his politics, particularly given his marraige to a member of the liberal Kennedy clan.

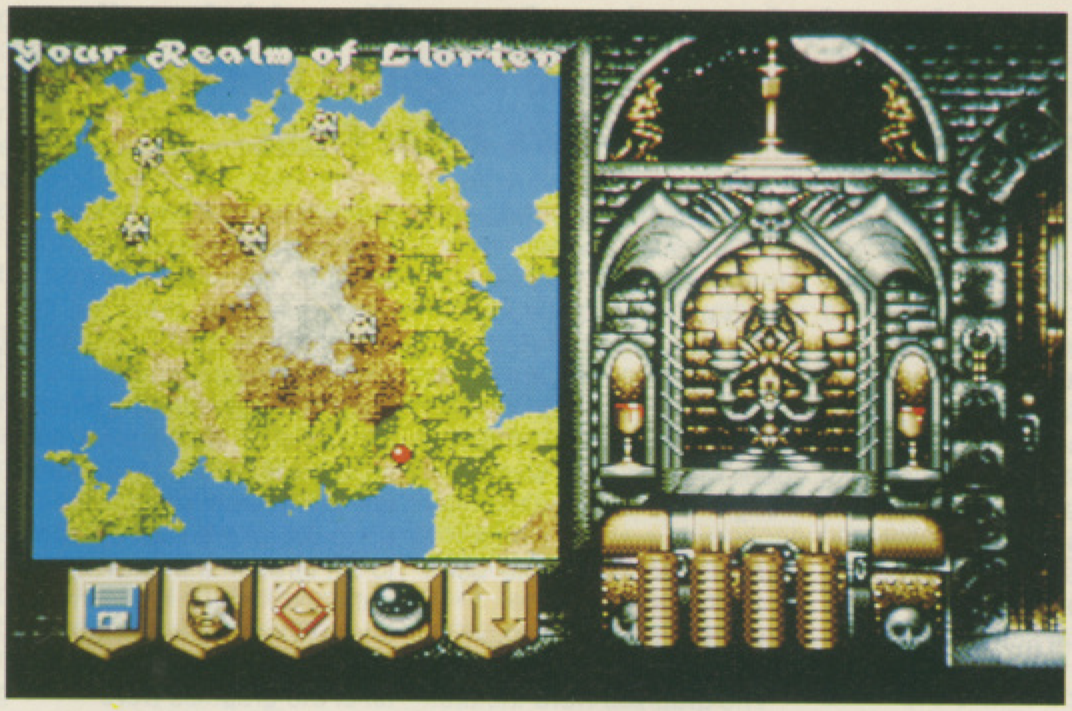
9. With the money-spinning successes of Total Recall, Commando, and Red Heat behind him, Arnie can pick and choose his movies. On the rumour front, he was originally scheduled to star in ALIEN III alongside Sigourney Weaver, and he was also pencilled in for the lead role in Blade Runner II. In addition, he was also interested in reprising his role in Predator II, but work commitments forced him out. The hottest rumour in Hollywood at the moment is that Arnie will be taking on the role of the one and only Judge Dredd in a mega-bucks story of life in MegaCity One.

10. Not a lot of people know this, but during the filming of Twins, Arnie and co-star Danny Devito were often mistaken for each other and were constantly putting on each others' clothes by mistake.



Above :The isometric-3D map is fractal generated and constructed from nearly 200 polygons, each realistically shaded according to the slope of the ground and the angle of the 'sun'.

Left : This world map reveals the positions of enemy armies and the supply routes between enemy cities, thus giving you a distinct advantage when planning your next attack!



REALMS

Who wants to rule the World? David 'King For A Day' Upchurch locks swords with Virgin's pretender to the Powermonger throne.

DEJA VU? I know what you're thinking: 'Isn't this a little bit like *Powermonger*?' When early previews of the Bullfrog game appeared that was the same question asked at Graftgold. Although working totally independently, it seemed that both programming teams had the same ideas! With great relief Graftgold discovered that any similarities were largely superficial. It's all to do with each game's scale. While *Powermonger* deals with conflicts on islands populated by 200 or so individuals, *Realms* simulates the very different problems associated with governing a huge society of thousands of creatures living in giant cities.

THE LEGEND CONTINUES Can software development team Graftgold do no wrong? The programming powerhouse has produced some of the best games ever to hit the Amiga. Remember the brilliant coin-op conversion of *Rainbow Islands*? Or *Paradroid '90*, that superb update of the ageing C64 strategic shoot-'em-up classic?

Realms is unlikely to dent this fine reputation.Set in a fantastic world of humanoids, elves, dwarfs and orcs, the player is put in the sweaty shoes of a power-mad ruler of one of fifteen tiny kingdoms. Naturally, you're not at all happy with this situation. A world should have one king, not fifteen. And who better for the job than yourself...? This would all be well and good, except for the fact that the other leaders all have similar aspirations for themselves, and are not going to let go of their dreams without a fight. Ah well, no-one said it was going to be easy...

IT TAX TWO *Realms* is a complex strategy wargame that constantly presents the player with a stream of problems. How hard can I tax the populace without them rising against me? Can I risk possible desertions by not paying a couple of my armies this month so that I can fortify a city at risk from enemy attack? Is it worth losing many men taking an enemy city which, though strongly defended, will cut off a main supply route? Can I still trust my ally, or should I attack him before he cheats on me? Decisions, decisions.

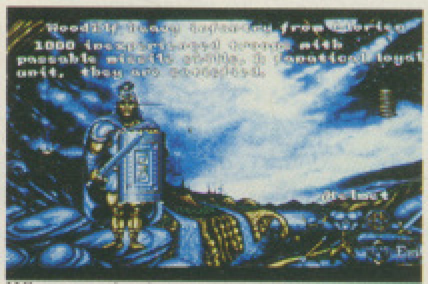
Now if this is all starting to sound a little heavy, worry not. Steve Turner, Graftgold supremo and *Realms* designer, was determined to produce a strategy game with an arcade-like feel that would be – above all – easy to play. Thus all game control is carried out by clicking with the mouse. All of the important game data is presented graphically: if you want to know whether a city's prosperous or not you just have to look at the size of the crop fields around it. When text is necessary all the information is presented in understandable sentences - there are no screens full of meaningless numbers here.

Realms is due for release this September, so keep your eyes peeled for a review in the near future.



Two armies meet in battle. Each army is made up of a number of units which can be moved by simple point-'n'-click with the mouse.

SNAZZY! Realms is being written using the ubiquitous SNASM development system on the IBM PC. The assembled code is then piped to the Amiga for testing. SNASM can then be used to monitor the running of the program and help in debugging.



When equipping your armies, you've got to remember each race's strengths and weaknesses. A dwarf with bow and heavy shield is no use to anyone!



Each city reflects the race of its inhabitants. This Elven city has a distinct wood and woad look about it.

Built like a pipe-cleaner and ready for action, Steve 'Knucklehead' Merrett takes on what could be the roughest and toughest beat 'em up to grace the Amiga for ages – U.S. Gold's *Final Fight*.

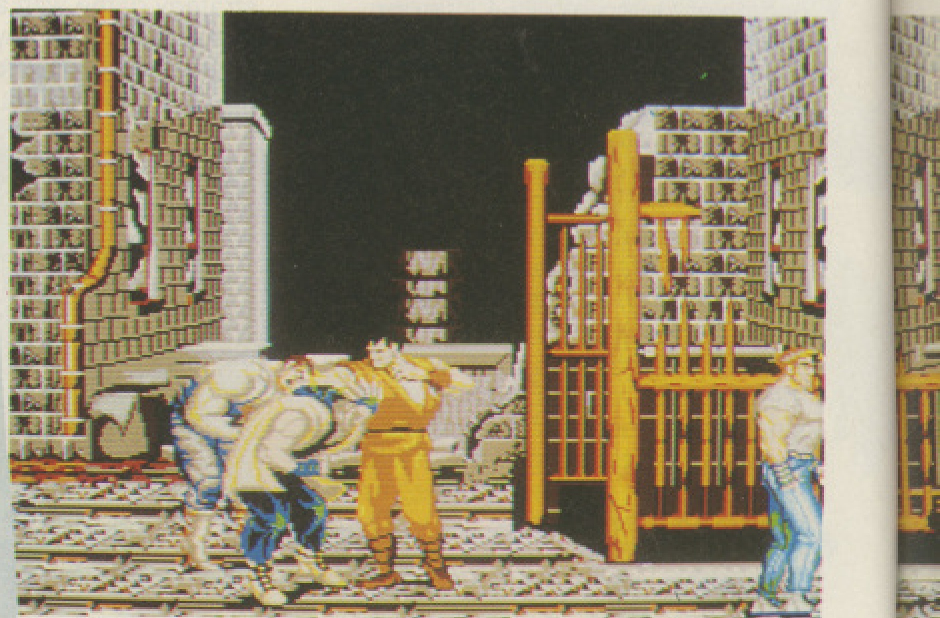
BEAUTY AND THE BEAST With its massive sprites and burly in-game opposition, the *Final Fight* coin-op makes *Double Dragon* and its sequels look like an episode of Grange Hill. Another in the seemingly never-ending line of scrolling beat 'em ups, *Final Fight* is a five-stage epic, taking the player through some of the meanest districts of the mouldy Big Apple. As with most of the genre, the story revolves around the rescuing of a kidnapped girly – in this case the delectable Jessica – who has been whisked away involuntarily by the dastardly Mad Gear gang. Thus, armed with your fists, hands and knees, along with anything that comes to hand during the heat of the action, the player must punch, kick and gouge their way to the kidnapped beauty. The original coin-op was, to say the least, rather technically advanced, with enough power to have over twenty of the game's large sprites on-screen at once, whilst simultaneously running several levels of parallax in the background, along with a series of intricate backdrops. So, from early on, it was apparent that something would have to give. Or would it?

KICKING IT Development of the conversion for U.S. Gold began last November, with Manchester-based Creative Materials providing the code. Famed for their innovative (if slightly lacking in gameplay) Rotoscape blasters, *Rotox* and *Operation Harrier*, Creative had just finished tidying up a few loose odds and ends on *Line Of Fire*, when they took delivery of the massive coin-op. With barely a break from his *LOF* duties, coder Richard Aplin was brought in to produce the 68000 conversions, with a team of 'Donkey People' used for the recreation of the machine's awesome graphics.

The graphics were the first task in the conversion's seven-month development and, rather than recreate each of the fifty or so sprites from scratch (along with their individual animations), they were 'sucked' from the coin-op board and recreated on *D-Paint* using *Pixmate* for the interim stages. However, although this system is a much-used one, there are still complications that need to be sorted. Unless the control maps for each of the sprites is located at an early stage, the sprites will be broken up into tiny component parts. It was up to Creative's Nick Vincent to sift through the relevant data and find the hidden routines. Once this unenviable task was completed, though, all of the graphics were ported over to their relevant host machine and retouched using the aforementioned *Pixmate*. 'The main benefit of *Pixmate*,' says Nick, 'is that it allows the user to fool around with the palette without corrupting the sprites. So if a

FINAL F







As with the coin-op, the fighters are attacked by up to four people at once. Stopping the action slowing down was, therefore, a major concern.

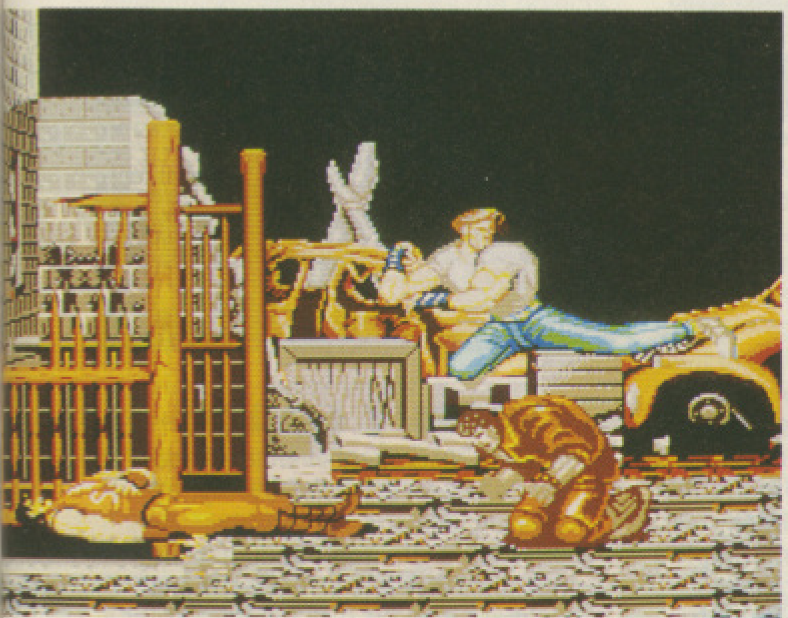
green can't be used because of a conflicting backdrop colour, it can be easily replaced.' In addition, the ease of use system also allowed them to concentrate on other aspects whilst the 'Donkeys' laboured away on the retouching.

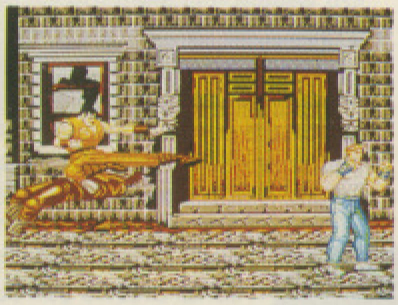
GETTING DOWN TO BASICS In terms of gameplay, *Final Fight* can hardly be classed as original. In fact, with so many of the genre currently gracing Britain's numerous arcades, the only way the idea can logically expand is by making the sprites even beefier and the moves more realistic – although the progression *Street Fighter* made with the addition of 'thump pads' to access the punches and determine their strength was quite a nice, if impractical, idea. Still, successful it was, and this stroll through the murky subways and backwaters of NY was the recipient of many a fifty-pence piece. The game opens with the player given the choice of which of the good hoodlums gets to fight for Jessica's honour. Anyone familiar with the Nintendo Super Famicon version will already notice a slight discrepancy here, as their (admittedly good) version only allows the player to control one of two heroes. However, despite the ever-decreasing memory available, Richard has managed to squeeze in the coin-op's third combatant.

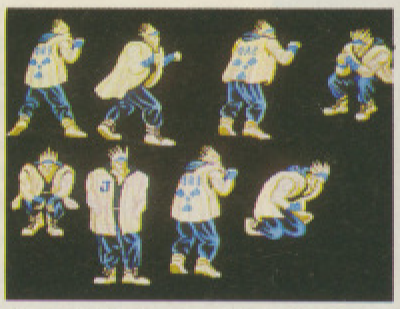
Starting in a seedy backstreet, the chosen fighter must then traverse the horizontally-scrolling stages, taking on all comers. Each of the fighters varies in size and specialities, but when averaged out they all perform to roughly the same capabilities. Using the joystick and firebutton, the fighters can be made to jump, punch, kick and spin, sending any opponents flying with a sampled thwack that sets the teeth on edge. Each fighter – the player included – has an energy bar which is steadily reduced with every conceded hit, and when it is fully reduced the defeated character collapses with a satisfying grunt. From the backstreet, the action moves on to a subway train, a nightclub and, finally, a hotel room confrontation with the leader of the enemy gang. In addition, along the way, the varied opponents (who feature members who resemble Lenny Henry's Theopolis T. Wildebeest and Predator's Jesse Ventura) carry knives, firebombs and steel pipes, and these can be collected and used against their owners.

BINARY BASHING Richard is coding the game on an A2000 with 2Meg of hard disk for storage, and he's incorporating the graphics as and when they are needed. One neat touch that Creative are using is a new loading system in the style of Storm's 'load as you go' system as seen in *SWIV* and *Ninja Warriors*. However, Nick is keen to point out that, unlike the Storm system, there will be absolutely no pauses during loading. Whilst the player is battling against two or three characters on-screen, the next batch are being loaded as you do so. Also, with the exception of the original's parallax scrolling, nigh-on everything from the coin-op has been included. The game houses massive end-of-level fighters who attack using a series of special moves. These have been fully incorporated along with the car and factory-wrecking bonus stages that follow them, ensuring that the conversion is as close as possible. And this closeness to the original is also contained within the very impressive graphics which use the entire 32-colour palette of the Amiga. At the time of writing, the Amiga version of *Final Fight* is 90% complete and is about to enter Beta-testing where any final bugs and errors will be ironed out. The game's not planned for general release until September at the earliest, but we should have a full review next month.

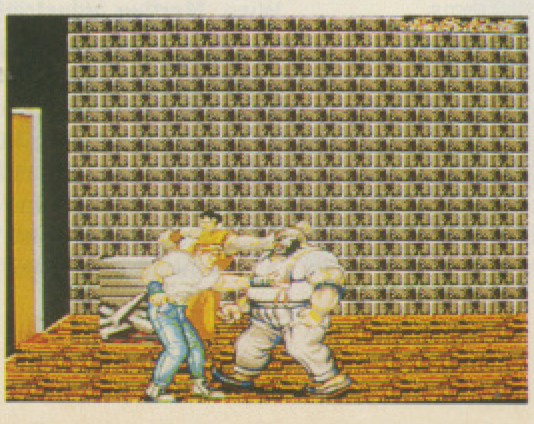
FIGHT



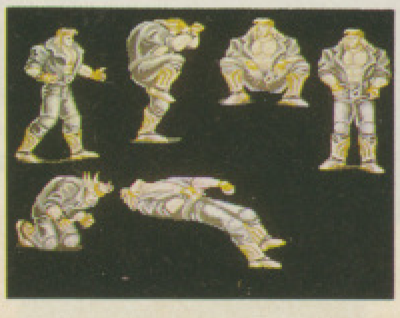




Ported directly from the coin-op, the sprites remain faithful to those of the coin-op.



The extra weapons are secreted within bins or held by the assorted thugs.



SOUNDING OFF **Beat 'em ups benefit from some of the best sound effects of any genre, with the Amiga perfect for recreating grunts and thwacks. However, with the coin-op version of *Final Fight*, there is a distinct lack of music, a problem that Creative have avoided by adding an original tune. Written by long-term Creative musician, Uncle Art, several minutes' worth of suitably raucous and pacy music accompany the action, pausing occasionally to allow the odd grunt and groan to escape. The actual sound effects have been sampled directly from the coin-op, though, keeping in with Creative's avowed intent of keeping the game as close to the original as possible.**



ON YOUR DISKS

All the delights of UBI Soft's brilliant *Zombi* are brought to you in their entirety as we proudly present the game free of charge. What's more, this stunning freebie is supported by the likes of the amazing *PP Hammer* and a special edition of *Manchester United Europe*.

ZOMBI

Apocalypse Now

Zombi is a massive icon-driven arcade/adventure in which the player is given full control over a party of four tired and hungry humans. Following the script of Romero's second 'Dead' opus, Dawn Of The Dead, almost to the letter, the game opens with our heroes landing their fueless helicopter on top of an apparently deserted shopping mall.



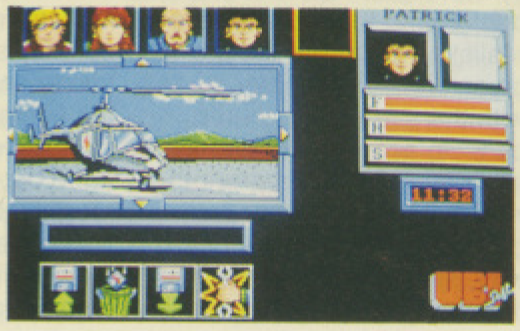
Surrounding the area, they survey the chaos as the zombies wreak havoc and add to their numbers by biting and infecting other survivors. A decision is made to secure the mall and its many contents for the team's own uses as, with its massive supply of food and weaponry, it will provide the perfect base. The only trouble is that the mall's doors are wide open and exploring the building is made dangerous by the presence of the aforementioned undead who will ensure that the quartet join their ranks one way or the other.

Dead By Dawn...

Zombi is entirely mouse-controlled, with the pointer used to move the team around the building whilst the two buttons engage key actions. The screen is split into a series of areas, most notable of which is the large window depicting the area surrounding the team. Above this, the pictures of the four survivors are shown, allowing the player to select a character simply by clicking on the required hero's portrait. In addition, the rest of the screen is given over to the all-important control icons and the team's status panels. In all, *Zombi* spans five levels, made up of over 100 screens.

And movement from place to place is effected via the directional arrows surrounding each area.

The mall is made up of five floors, each of which contain all manner of objects which can be used to secure the building. Starting on the roof with the helicopter directly ahead of you, and entering the building via a skylight, the team will gain access to the many shops and storerooms below. Within these shops are objects which will help in your mission, including torches, guns and chains, and these can be stashed away in the panel above the character's health bars. Depending on the weight of the objects, up to six



LOADING ZOMBI

Insert your *Zombi* disk into the Amiga's drive and the game will auto-boot when selected from the menu. Loading takes a couple of seconds, and you will then be presented with the view from outside the helicopter. From there, it's just you and a couple of thousand of hungry ghouls...



WON'T LOAD?

In the unlikely event of either of your CU Collection disks not loading, try removing any external cartridges and drives. If it still won't work, pop the offending disk into an envelope and address it to: CU Disk Returns, PC Wise, Merthyr Industrial Park, Pentreebach, Mid Glamorgan. CF48 4DR. They will test the disk and send a replacement as soon as possible. Please don't call the CU offices regarding disk problems. Instead, call PC Wise's emergency helpline on (0443) 693233. It's open between 10:30 and 12:30 weekdays.

George Romero's horrific vision of an undead-inhabited world, overrun by an ever-growing horde of flesh-eating ghouls comes to life in our superb full coverdisk game – *Zombi*. Controlling a group of four survivors can you escape the clutches of the ravenous creatures and head for safety?

DISK fifteen





DEAD LUCKY...

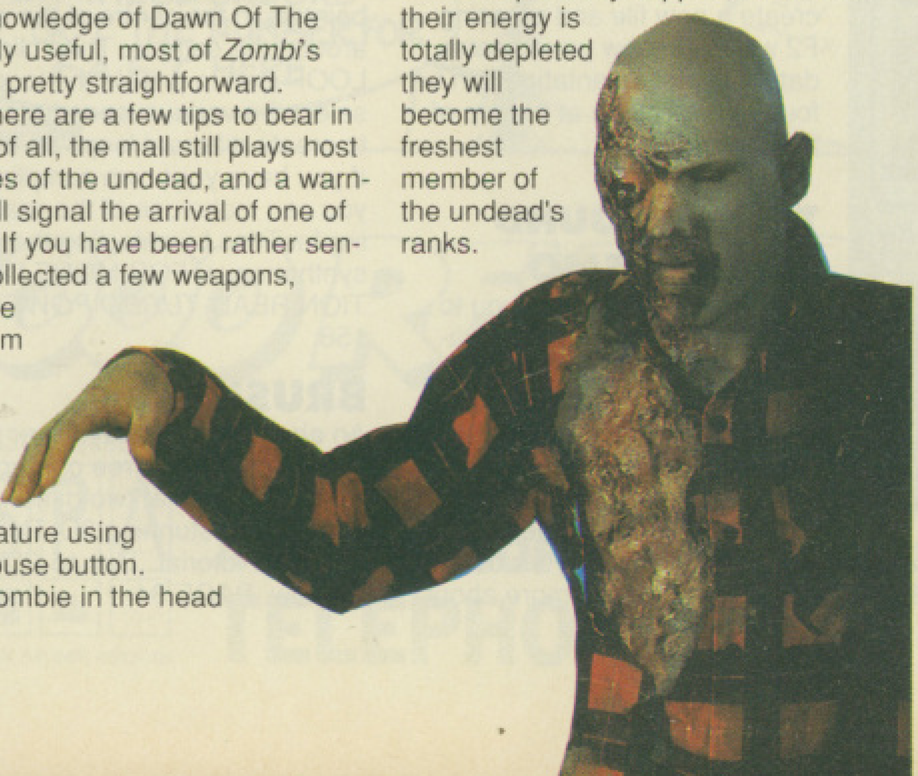
To secure the mall the main entrance must be blocked by parking nearby lorries in front of the doors and then chaining them shut. However, should you manage this unenviable task, there will still be a whole host of hungry ghouls and ravenous zombies awaiting you. Striking them obviously stops them chasing you, but their disease-ridden bodies will decompose unless they are disposed of. How? Well, you'll just have to experiment, but it could be something to do with the coldstore...



items can be carried, but when distributed between the quartet nigh-on everything can be taken. As the objects are collected and used in the relevant place, access to previously hidden areas and cubby-holes is available, and the objects contained within these niches allow the player to actually start to secure the area.

Mall-odrama

Although knowledge of Dawn Of The Dead is fairly useful, most of *Zombi*'s puzzles are pretty straightforward. However, there are a few tips to bear in mind. First of all, the mall still plays host to the hordes of the undead, and a warning beep will signal the arrival of one of their ranks. If you have been rather sensible and collected a few weapons, these can be selected from the inventory panel and used against the foul creature using the right mouse button. Striking a zombie in the head is the only way they can be killed, and striking them anywhere else riles them into attacking you. With each bite or lunge, your current character's health will be repeatedly sapped, and once their energy is totally depleted they will become the freshest member of the undead's ranks.



HERE COMES THE HAMMER

Boasting pride of place on the second disk, we have an exclusive demo of Demonware's brilliant *PP Hammer And His Pneumatic Weapon*. Drawing ideas from the antique *Space Panic* coin-op, and bearing a passing resemblance to *Rick Dangerous*, PP is a sprawling platform-cum-puzzle game with the titular hero scouring a castle in search of treasure. Armed with his trusty road-drill, PP must pass through each of the game's seventy stages, collecting goodies and avoiding the troublesome spooks and demons that inhabit the area. However, to defer the attentions of these spectral and undead creatures, PP's drill can be used to bore holes in the floors. Providing the brick crumbles under the drill's rigorous hammering, PP can either jump into the freshly-made hole or wait for a ghost to fall into it. You see, to trap any unwary treasure thieves, the bricks magically reappear, killing anyone silly enough to stand where they are re-emerging.

Our demo allows you to experience the delights of a couple of *PPHAHPW*'s earlier stages. Using the joystick, the player is given control over the little baseball cap-wearing hero with the usual controls sending him running, jumping and crawling, whilst the firebutton and the required direction prompts the drill into life. There's a lot to explore, and even more to find, so pop in the disk and get drilling!

MANCHESTER UNITED EUROPE

The sequel to Krisalis's brilliant footy sim is twice as good as its predecessor, and our rolling demo shows you an example of the all-important action scenes – except our demo has a major difference. Playing against the infamous Red Devils are Barcelona, with their new signings James, Slingsby, Merrett, Patterson and Beswick – not to mention the aggressive Ad Team! Yes, that's right, with our rolling demo you can witness a hard-pressed Manchester Utd attempting to squeeze past the dynamic defence of Beswick and James, and how the gruesome twosome of Merrett and Slingsby work their wonders down the right wing. Just the thing to show off the many new moves and capabilities that Krisalis's game boasts and that won it a Screenstar.

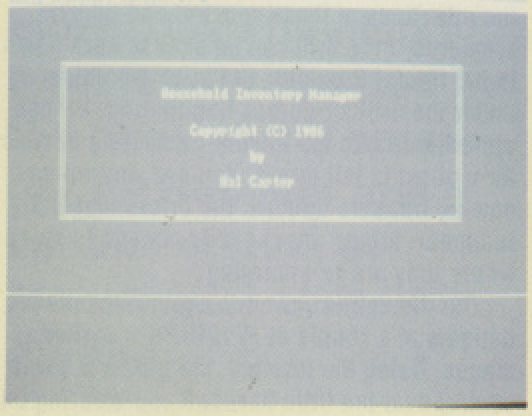
GRAVITY PROBLEMS!

Then fear not! A lot of you have been having a few problems getting to grips with our free game, but we will be coming to your rescue next month with a 'Get Up And Go' series of tips to ease you into the game. So, if those vicious Outies are giving you grief or you can't pilot your ships, then next month we'll aim to save both you and the universe.

THE CU COLLECTION

On this month's Utility Disk: System Info, Colour Cycle Pic, House Inventory, Technosound, Brush 4D

SYSTEM INFO is a handy program that tells you everything you could ever possibly want to know about your



Amiga's internal organs. When you run it, you'll be presented with a screen detailing what version chips your Amiga is using, how fast it is, and how efficient the memory. It will also show info about disk drives etc.

COLOUR CYCLE PICTURE

To accompany our colour cycling feature, you'll find a sample screen in the Pictures directory. To see it working, just load it into your favourite art package and switch the colour cycling on. FOR MORE DETAILS READ *ANIMATED BY NUMBERS*, PAGE 172.

HOUSE INVENTORY

Have you ever thought to yourself that you really should make a list of all the property in your house, either for insurance purposes or just for reference? If you have, then *House Inventory* is the very program to help you out. It allows



you to enter a host of details about your property, including value, position in the house and comments. Due to space restrictions, the menu load option has been made redundant. Here's how you load it; **1.** Reset your Amiga and insert disk one (the menu disk). **2.** Hold down the CTRL key and keep pressing D until the drive stops (the screen will be black). **3.** Type SET DEVS:PREFS1
4. Type HOUSEINV Bingo, you're in!



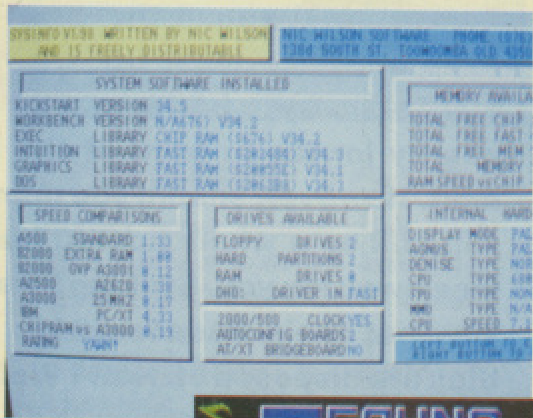
There are full instructions from within the program but, briefly, selecting File Maintenance will allow you to create a new file and pressing F2 will then allow you to enter data. Full documentation can be found in the menu at the top of the screen.

TECHNOSOUND TURBO DEMO

This great demo allows you to check out all the software features before you buy. It has all the features that you will find in the retail version, except the save mode has been disabled. There are a few samples on the other disk for you to mess around with or you can use your own. Read the review to find out more about it.

DISK fifteen

Once the program has loaded, select the DISK icon at the bottom right hand side of the screen (after replying Yes to the 'Do you want to clear sample from memory?' question). A new menu will scroll on at the bottom of the screen. Select the Load IFF file icon (a disk

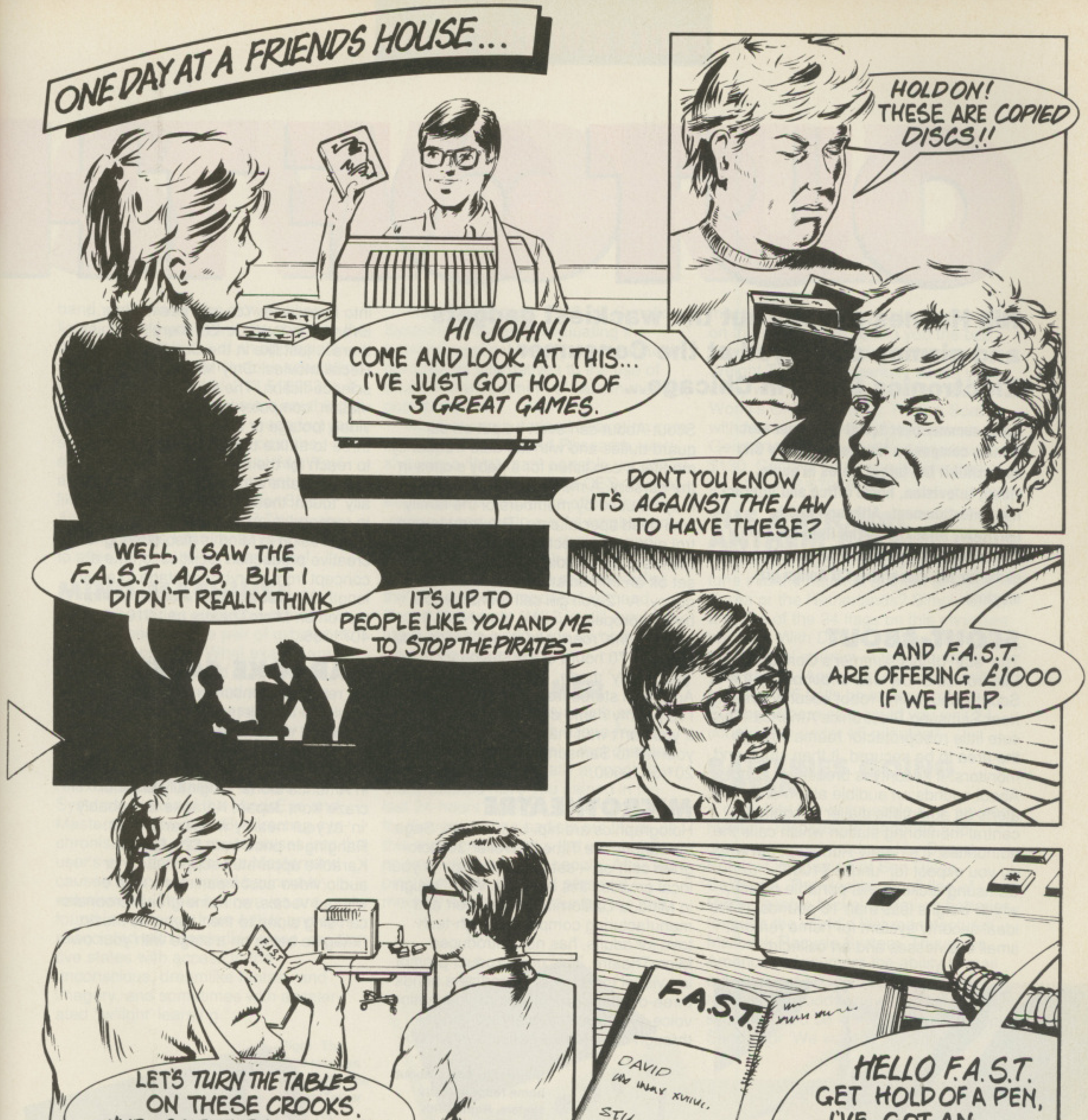




symbol with IFF on it and an arrow pointing right). A file selector will appear. Select the samples directory (on the other disk) and click on the sample that you want to load. Click OK and the sample will be loaded into memory. The sample can be played by clicking on the SCAN button. Loops can be set by positioning the two pointers in the centre of the screen around the sample. Then click on the LOOP icon to enable the loop menu and select the various icons from that menu to create different loops on the sample. If you have your own sampling hardware you can make use of the real-time echoing facilities by selecting the echo or synth menus. FOR MORE INFORMATION READ *TURBO POWER*, PAGE 158.

BRUSH 4D

An absolute giveaway. Over £30.00 worth of software free on our coverdisk. Change those flat two dimensional images into stunning 3D. Read how in our great tutorial. Turn to *2D OR NOT 2D* now, PAGE 34.


ONE DAY AT A FRIENDS HOUSE...
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IT'S UP TO PEOPLE LIKE YOU AND ME TO STOP THE PIRATES-
— AND F.A.S.T. ARE OFFERING £1000 IF WE HELP.
LET'S TURN THE TABLES ON THESE CROOKS. I'VE GOT THE NUMBER FOR F.A.S.T. HERE.
F.A.S.T.
DAVID
STU.
HELLO F.A.S.T. GET HOLD OF A PEN, I'VE GOT AN ADDRESS FOR YOU...

OUT OF TH

Rik Haynes checks out the wackiest gadgets and gizmos displayed at the Consumer Electronics Show in Chicago...

Every summer over 1,500 consumer electronics companies invade the Windy City and exihibit the latest wares in audio, video, television, home office and interactive entertainment. Although CES is inevitably hijacked by the likes of Nintendo, I still managed to unearth a few gems for the discerning CU Amiga gizmophile.

SCOUT-ABOUT

The 'star' of this summer's Consumer Electronics Show was undoubtedly the Scout-About home robot security system from Samsung Electronics America. This cute little roboprotector roams through the area to be secured. It then stops and monitors. If security is breached, Scout-About sounds an audible alarm and alerts an automatic dialler to contact a central monitoring station which calls the authorities. It's hardly Robocop, but what do you expect for 'under-$1000'. Samsung reckons this portable device, which weighs less than 16 pounds, is the ideal security system for home renters, small businesses and art collectors.

Scout-About can even be put on car-guard duties and with its radio-frequency monitor it can listen for a baby's cries in the nursery. A medical alert pendant may be used by members of the family who need special care. The remote-control gives you direct control to navigate the robot, to arm/disarm the alarm or to set off an immediate alarm in an emergency. A 12-volt gel cell rechargeable battery propels our little friend for 50 hours in the 'roam and guard' mode and for up to 70 hours in the stationary 'guard only' mode. Scout-About will be in American stores from February 1992, I've put my name down for one already. If you can't wait that long, introduce yourself to Samsung directly on 0101 201 5879600.

MICROTHEATRE

Holographics are hip. Last month, Sega brought us the Time Traveller 3D hologram coin-op – set to cause a stir in your local arcades this summer. With Design in Mind, a Californian distribution and manufacturing company of high-tech toys for adults, has now introduced MicroTheatre. This new product-promoting visual trickster for advertisers sends three-dimensional full-colour, full-motion voice-synchronised laserdisc images through its patented optical system out into freespace. You can see it. Hear it. Even try to touch it. But there's nothing there... just like in the Star Wars or Total Recall movies. Only MicroTheatre isn't science-fiction. The system can use animation, computer generated graphics, video footage or any combination of the three to entice the unsuspecting punter to reach for their credit card. Amazingly, MicroTheatre allows the viewer to literally 'touch' these images causing them to respond in an interactive manner. With Design in Mind is also offering full creative production facilities to take a concept from storyboard stage to a full length 3D presentation. For more information on MicroTheatre call 0101 818 4071286.

KARAOKE CAPERS

No report on consumer electronics would be complete without an update on the latest in karaoke. Sales of this audio-video sing-along equipment are predicted to rise to $250 million per year in America alone. Originally another craze from Japan, Karaoke is probably 'in' at your nearby wine bar or club. Ranging in price from £20-£2000, Karaoke apparatus supply audio or audio/video accompaniment, with or without vocals, so home-grown crooners can sing along to their favourite music. "Imagine being on a stage with your own





Below: the Scout-About home robot security system. Right: With Design in Mind's [illegible]aphic display unit.



Sing-along-an-inebriate with the latest Karoke gear. . . .

HIS WORLD

band, drenched in the glow of klieg lights, singing your favourite songs to the thundering applause of an appreciate audience," promises Karaoke specialist Midland Imports (0101 213 5183335). If my personal experiences are anything to go by, you'd be better off preparing yourself for a drunken stagger onto the stage, a few off-tone bars of 'My Way' and the hisses of an angry mob. Sounds like I could be the next act for Stock, Aitken and Waterman, eh? Theirs are the only songs I can remember the lyrics to after 10 pints of Tenants Extra!

MIND MACHINES

'Victims' enter an electronic trance by hooking them up to a pair of cyberpunk specs and phones. What exactly are these light-sound mind machines? "Utilising light and sound pulses at a specified frequency, these machines stimulate the brain wave activity of the user, leading the mind from its normal waking consciousness to deeper, more relaxed states," asserts Synetic Systems, maker of the MindsEye and Mastermind devices. "By directing synchronised light and sound pulses into the user's eyes and ears, the Mastermind causes a process called brainwave entrainment. Theta brainwaves are found in the range from 4-8Hz and are associated with borderline sleep, meditative states with access to the unconscious, dreamlike fantasy and imagery, and sometimes with accelerated 'twilight' learning."

Mastermind costs $229.95, Synetic Systems is currently evaluating the potential application of these neurotechnologies as alternatives to the use of drugs in the treatment of certain medical conditions.

Another computerised relaxation company, Light and Sound Research, were showing a 'Walkman' portable version of its popular MC2 gadget at CES. The latest addition to the range offers three unique programs in a light weight, compact design perfect for students and travellers. "Imagine being sharp, focuses, alert, creative and relaxed at the same time," proposes Light and Sound Research. "MC2 is still establishing standards world-wide for both relaxation and learning."

WEIGHT TALKER

You wake up, clean your teeth and smother your body with ozone-friendly deodorant. Unfortunately, that dreaded time of the day has finally arrived. How many pounds have you gained in the last 24-hours? Weight Talker III scale is for the real techno-sadists out there, as this widget remembers the weight loss – or gain – for up to five people. After tapping the ON button and personal memory number with your big toe, the machine boldly asks you to 'Please step on the scale'. After telling you the bad news, in either pounds or kilograms, Weight Talker III cheerfully sends you away with a 'Have a nice day'. The World's Only Electronic Talking Scale with Memory comes in English or German speaking versions for around $130. Contact Technasonic Electronics on 0101 708 6796666.

THE NATIONAL ANTHEM BALL

Who needs Madonna when you can tune into the national anthem of South Korea or the Netherlands? Simply touch any one of the 24 flags on this miniature ball from With Design in Mind and hear the national anthem of the country of your choice. Apparently over one-million of these $25 balls have been sold in Europe! Where else could you visit 24 countries in under 15 minutes?

BATTERIES GOING GREEN

A complete line of reusable and 'environmentally responsible' batteries and chargers were introduced by Sanyo Energy Corporation of San Diego, California. The RechargAcell line of Rechargeable Nickel Cadmium batteries features the world's first manufactured Mailback Recycle System. This gives American consumers the ability to mail old worn-out NiCds back to Sanyo for recycling. Nobody knew if, or when, the system would be introduced into Europe. Send your 'We want to Recycle' ➢





Right: The MC2 relax es you. Left: The WeightTalker nags you. Below left: the national anthem ball will sing to you. . . .





requests to Sanyo Energy (USA) Corporation, 2001 Sanyo Avenue, San Diego, California 92173, USA.

CHOPPER FONE

What's the perfect gift for the fan of Choplifter or Apocalypse Now? Ronsonic Trading Corp from New York has unveiled the latest 'rage' in novelty telephones. The Chopper Fone ($79.95) has a red LED lamp that flashes in the cockpit during incoming calls and when the phone is in use. Ronsonic can be contacted on 0101 212 9294897.

CAR CRIMESTOPPERS

You wouldn't believe how sophisticated vehicle security has become in the States. The whole business started back in the late 1970's and has been fuelled by a steady rise in auto-theft. The automotive safety and security industry could reach sales of $14.2 billion by 1994. Today, devices like the Pro-Lock Ultra from Cobra incorporate such impressive sounding techniques as microwave field-disturbance sensors to help keep your car safe from cunning thieves. This system shields an open vehicle or truck cargo bed with an invisible, protective microwave field. The alarm is triggered when a would-be thief interrupts the field with a tool or part of their body. Pro-Lock's field of coverage is user adjustable and the system incorporates a 120dB electronic siren. If this car-crime continues it won't be too long before the introduction of fatal deterrents similar to the spoof system advertised in Robocop 2. In the meantime, you can get in touch with Cobra on 0101 708 9485948.

PORTABLE PLASMA

Are you camcording your very own sci-fi extravaganza and looking for a cheap special effect to impress the ass off the audience? The Portable Plasma light sculpture is filled with a combination of rare earth gases. By simply touching its glass sphere you control the brilliantly coloured Plasma energy with your fingertips. Who would produce such a top-quality high-tech item? Yep, you've guessed it. With Design in Mind believes that it's never too late to have a happy childhood.

ANSWERMATE

Often the simplest ideas are the best. The Answermate 275 is a basic answering machine with time date stamp. The $89.99 appliance is voice activated and offers such time saving features as one touch playback, music indicator between messages and full tape detection. For more details call Northwestern Bell Phones on 0101 402 3908600.

ITS MASTERS VOICE

After years of listening to car stereos, Sanyo has finally developed one that listens to you! The Sanyo Voice Control system is the world's first voice recognition mobile audio system. Sanyo is all 'ears' so here are not one but three telephone contact numbers for you: 0101 201 6412333, 0101 708 2970269 or 0101 818 9987322.





Left: the Answermate will let you know the exact time that someone has called you. Below: Check out these rechargeable batteries. . . ..

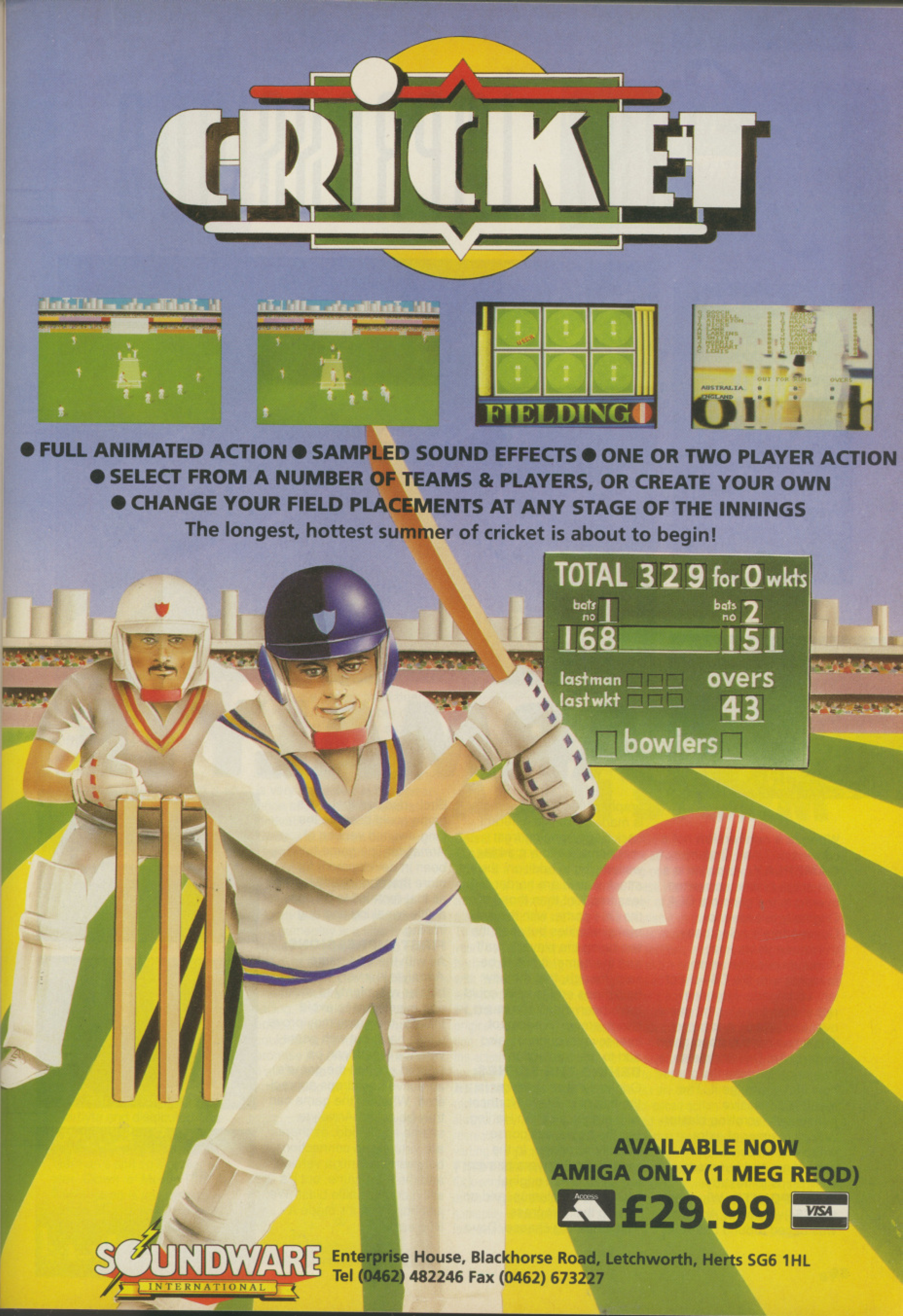


Can I put you on hold, Sir, while I hover around for a while, or perhaps you'd care to admire my plasma ball??



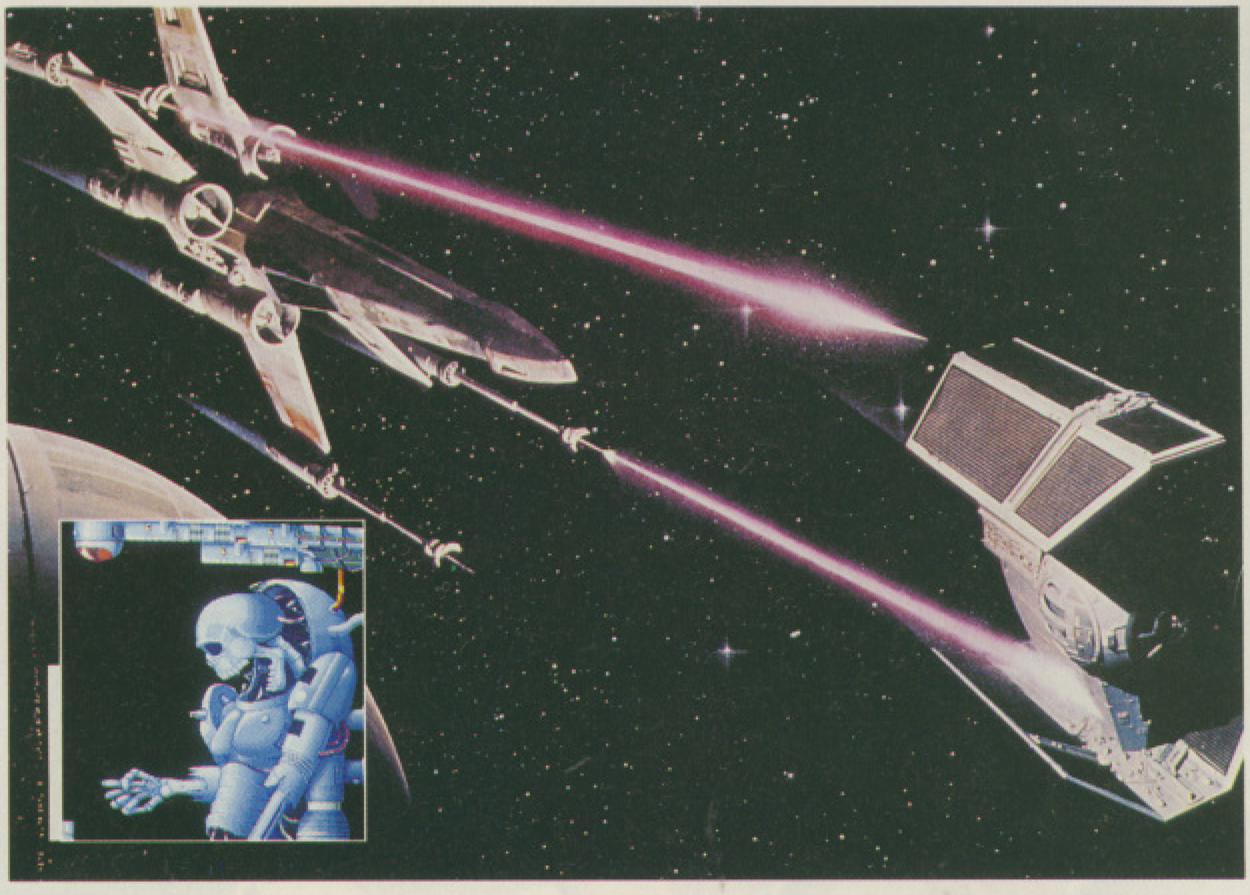


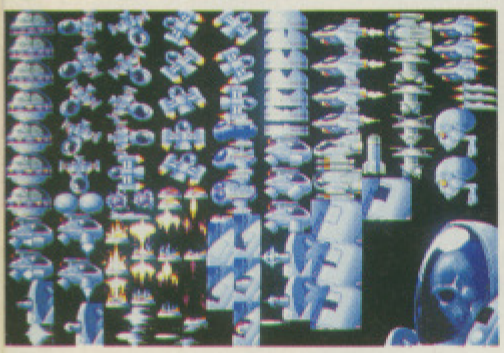
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First Impressions

It's coming through... Yes, it's getting clearer... Is anybody there? Knock once for yes and twice for no... Oh my, it's not Uncle Arthur after all, it's a glimpse of your gaming future...





ARMALYTE

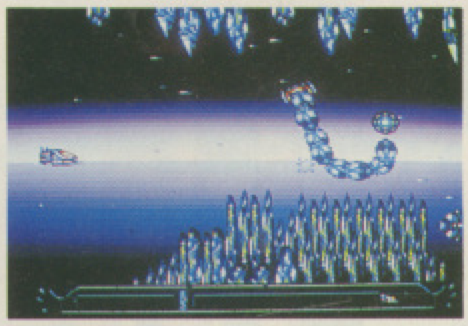
When is a conversion not a conversion? Ask Thalamus...

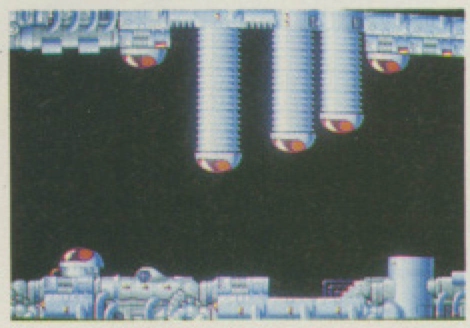
GAMEPLAY: *Armalyte* is a five-stage blaster converted over from the good old C64. Originally released for Commodore's aging baby over three years ago, *Armalyte* became a firm favourite with the C64 shoot 'em up brigade. However, rather than transfer the game over lock, stock, and barrel, Thalamus have instead given coders, Arc Developments, a free reign to make the game how they envisage it. The result is a massive horizontally-scrolling blaster with all manner of extra weapons, massive guardians, and hundreds of alien ships to destroy.

PLUS POINTS: Whereas the C64 version of *Armalyte* was based around bas-relief graphics, the Amiga version is made up of five different backdrops, ranging from crystal mazes to a marble-walled city. In addition, the attack waves are harder but less frequent than those of the C64 game, with the only real similarities between the two being the player's craft and the name! It has to be said, though, that the new backdrops add to what could have been a dull and basic shoot 'em up. A series of inter-level sequences also add to the conversion.

BEHIND THE SCENES: Originally, *Armalyte* was in the hands of Steve Northcot, with graphics by Ian Harling, but the game was consequently scrapped. In the meantime, Arc were beavering away on an original blaster for Thalamus, and on seeing their progress Thalamus' big cheese, Dave Birch, decided that Arc's game could become the long-awaited version of *Armalyte*. The game has been in development for more than five months, and all that remains to be done is a little tweaking and bug ironing.

FIRST IMPRESSIONS: As with the C64 game, *Armalyte* is a very hard blaster with plenty to shoot and even more to avoid. Initially, the game may prove a little hard, but with perseverance a path can be worked out and the game's attractive backdrops appreciated. Whether the game can truly be called *Armalyte* seems a little odd, as there are virtually no connections between the Amiga version and the 8-bit game, but it's still a credible little blast. We just hope that it's made a little easier.











ROBOCOD

Fishy business as Millenium's top spy returns.

GAMEPLAY: Halibut this, then! Millenium's underwater and undercover spy returns for more cutesy mayhem. Returning from the first game, the evil Doctor Maybe has overrun Santa's toy factory at the North Pole, knocking poor old Saint Nick out in the process (boo, hiss!). Thus, James is brought back into action and his task – should he accept it – is to traverse the game's eighty stages and defeat the evil do-badder. However, in a departure from the first game, James's antics aren't sole-ly water-based, and he has now evolved the ability to jump, run and swing across the platforms that make up the level. In addition, the many nasties that have overtaken the toy factory and are stopping the Elves from producing new toys must be KO'd with a quick thump of James's secret weapon – a hammer.

PLUS POINTS: As in the first game, *Robocod* features some very attractive graphics, and the platform element is a major progression over the limited appeal of the original's puzzle elements. Control over Pond is simplicity itself and the game task is decidedly console-like which is no bad thing.

BEHIND THE SCENES: Steve Bak, veteran of the 16-bit scene is once again handling the coding duties, whilst his long-term workmate, Chris Sorrel, is responsible for the game's extremely attractive graphics. Work has been in progress since the first game was completed, and a decision was made early on to make the game more '*Mario*esque' with the emphasis on playability.

FIRST IMPRESSIONS: Looking rather similar to the C64 classic, *Thing On A Spring*, *Robocod* is a welcome addition to the platform genre. Everything about the game is polished and, although it isn't scheduled for release until September, what already exists is very playable. The alien logic and nasties are still to be fully implemented, so the game's difficulty level hasn't been set yet. But if as much care is taken as with the presentation then this could be an Autumn winner for Millenium.

ROLLING RONNY

Office duties with Virgin's cutesy tea-boy.

GAMEPLAY: *Rolling Ronny*'s eponymous hero is an office junior who performs his 'gopher' duties upon his trusty rollerskates. Split into nine scrolling offices, Ronny must run varied errands for his superiors and they reward his efficiency with money with which he can gain bonus goodies. However, a large assortment of rogue equipment lurk around every corner, and unless Ron shoots them with his oh-so-handy armaments, they'll reduce his energy until he keels over. Shooting the aforementioned objects turns them into useful bolts which are then collected for extra bonuses.

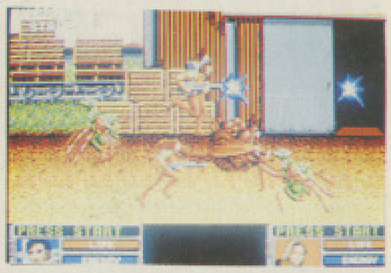
PLUS POINTS: Written by Starbyte and distributed here by Virgin, *Rolling Ronny* is graphically very similar to the German's soft co's earlier puzzler, *Clown 'o' Mania*. The whole game is very attractive to look at and, while the sprites are small, they are instantly recognisable and decidedly cute.

BEHIND THE SCENES: Starbyte's games have been distributed by a number of companies and, after a brief flirtation with Ocean, they are now linking up with Virgin for future releases. *Rolling Ronny* is very 'consoley' in its appearance and gameplay, and is derivative of both Gremlin's *Skidz* and an even older Gremlin game called *Skate Crazy*.

FIRST IMPRESSIONS: Quite simply, whilst *Rolling Ronny* is a fun little excursion, the gameplay is a little tired. Avoiding the objects and control over the skating hero is easy enough, but the action doesn't exactly set the pulse racing. If a little more variety is added, then *Rolling Ronny* could be quite fun – the promise is certainly there – but it all depends on whether it is speeded up slightly.







ALIEN STORM

Defeat the Alien invasion with U.S. Gold.

GAMEPLAY: Converted from the all-action Sega coin-op, *Alien Storm* is a multi-stage blaster pitting one or two players against the might of a race of alien invaders. These vile creatures have spread their many ranks throughout a key number of Earth bases and it is up to the player to infiltrate each area and cleanse it of the unwanted inhabitants. To do this, a series of small sub-levels must be played while the game veers between *Operation Wolf*-style sections and *Dynasty Wars*esque horizontally-scrolling sections. Both of the acrobatic heroes are armed with flamethrowers and laser guns used to fend off the enemy. Contact with the aliens reduces each character's limited energy.

PLUS POINTS: Big and bold sprites were the order of the day in the original coin-op and have been recreated as closely as possible. In addition, fans of Aliens and any other sci-fi movie will be well catered for as the action is relentless. Some of the creatures that the dynamic duo encounter really do have to be seen to be believed.

BEHIND THE SCENES: Tiertex are the team responsible for recreating the coin-op's loud and fast-paced action over to the Amiga. As always, they are using graphics ported directly from the coin-op and recreated in 16-colours, which means that they can concentrate on converting the gameplay.

FIRST IMPRESSIONS: With the exception of some dubious semi flick-screen 'scrolling' *Alien Storm* is looking very close indeed, so fans of the original should be more than satisfied. In addition, the actual gameplay is fast enough to appeal to the shoot 'em up brigade. Expect a full review next issue.

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SCREEN SCENE

Welcome to Screen Scene, the essential guide to Amiga games. Our reviews are timed to coincide with the release dates of the games themselves, so you won't find any out of date reviews here, only up to the minute information from an experienced team of joystick journalists.

SOUND Four channel sampled stereo rock or a Stock, Aitken and Waterman drum track? The higher the rating the higher you run the volume.

GRAPHICS Not just overall prettiness, but animation, style, design and the way the visuals fit in. So it doesn't have to be the prettiest game in the world to score high here.

PLAYABILITY This rating lets you into how easy it is to get into a game, and once you start playing whether it's addictive or uninteresting dross.

LASTABILITY Speaks for itself. The higher the rating the longer you'll be loading it up. Ties in closely with the playability rating.

OVERALL The most important of the lot. And here's CU's rough guide to ratings:-

0- 29%	Man, this stinks.
30-39%	Phew, avoid.
40-49%	Below par.
50-59%	Worth checking out if you're a fan of the game style.
60-69%	Above average, but with a lot of room for improvement.
70-84%	Good but flawed.
85-92%	ScreenStar, recommended.
93%+	Super Star, our highest accolade. Must not be missed.

AMIGA SPEC

Watch out for this addition to our reviews. The Amiga is the finest home computer that money can buy, and if we really feel that a game is pushing the boundaries of the machine we'll tell you how and why. Each and every Amiga soec will be tailored to the review. Some of the ratings are objective – eg number of onscreen colours, levels etc; others, such as an assessment of the scrolling speed, are based upon the considered opinions of the CU Amiga team. All such subjective ratings are marked out of ten.

AMIGA SPEC	
MEMORY REQUIRED	440K
SCROLL SPEED	6
COLLISION DETECTION	4
COLOURS ON SCREEN	32
LEVELS	48
DIFFICULTY LEVEL	8
HOURS TO COMPLETE	67
NUMBER OF PLAYERS	2/4
GRAPHICS STYLE	SOME
FRACTALS SYNTHESISED	
SOUND + COIN-OP SAMPLES	



SUPER STAR

Ninety-three percent and a game's worth a superstar. We hardly throw these around — but if a game displays totally superior qualities, it just might be in with a chance.

SCREENSTAR

The CU Screen Star is for games scoring 85%-92%. If a Screen Star is awarded then you can be sure that the product will have reached a high standard in gameplay, sound and graphics, and that it will have long lasting appeal.

IF I WAS A FILM STAR I'D BE...

Steve James: Red Buttons, Charlie Drake, Shirley MacClean, Donald Pleasance, Maggie Smith, Kevin Costner.
Dan Slingsby: Liza Minelli, Danny DeVito, Ian Lavender, Nigel Kennedy, Leonard Nimoy
Mark Patterson: Sid James Johnathon Harris, Bill Owen, James Earl Jones, Slim Pickens, Chesney Hawkes
Steve Merrett: Oliver Reed, Tatoo from Fantasy Island, Michael Biehn, Roddy McDowell, Chesty Morgan, Jon Pertwee, a Dalek!!!
Fiona Keating: Valerie Singleton, Clive Dunn, Noele Gordon, Lenord Rositor.
Andy Beswick: Curly From The Three Stooges, Dennis Hopper, Gil Gerard, Pat Phoenix, Isabelle Adjani, Anthony Perkins, Monkey!!.
Mat Broomfield: Harrison Ford, Ed The Duck, Jocko, Chewbacca, The guy who plays Jean Luc Picard in Star Trek The next (De)Generation.
Jenny Abrook: Lindsey De Paul, Kevin Bacon, Minnie Mouse, Barbara Windsor.





PRO FLIGHT

What weighs 30 tons, travels faster than the speed of sound and flies low enough to knock the chimney off your house? A Tornado IDS of course! The pride of the Royal Air Force and the world's top strike aircraft.

Proflight from Hisoft gives you the chance to fly one of these multi-million pound military toys. And if that's not enough your given the occasional missile silo and enemy plane to blow up.

The package comes with one disk, a clip binder and a wad of hole-punched papers. After spending fifteen minutes clipping skin off my fingers with the binder's rings I finally rendered my DIY manual readable. It starts with a brief history of the Tornado followed by a quick start guide, control summary and everything else you need to know to fly a multi-million pound plane. Interspersed between the instructions and tutorials are sections such as the theory of flight and advanced flying techhiques which, although not necessary to play the game, provide interesting reading.



The presentation is a let down. Each menu is explained in detail in the manual, though poorly presented in the game. F1 calls up the main menu table which is badly superimposed over the main display, meanwhile the game carries on and it's left to you to juggle the pause key and fly the plane.

My first feeble effort at piloting a Tornado was a resounding failure. Plowing into the ground at Mach 1 is highly unadvisable. After wandering through the game's various menus, I found the crash inhibitor option, which knacker-proofed my Tornado but did nothing to enhance my flying prowess.

The first challenge is keeping the plane in straight and level flight. The controls are so sensitive that it's all to



Take-off is easy. Open the throttle, release the break, then gently ease the nose up.





FAX PAX

1 The Tornado was designed for close air support, battlefield interdiction, counter airstrike, naval strikes, reconnaissance, air superiority and air defence.

2 A Tornado can go from its hanger to 30,000 feet in 1.7 seconds.

3 Its maximum take-off weight is nearly 30 tons.

4 It can carry a total weapons load of 10 tons.

5 The Tornado is used by the British, German, Italian and Saudi airforces.

6 The most famous Tornado users are 617 squadron, made famous by their World War 2 exploits when then bounced high explosives into German dams.

7 Despite being able to carry a larger variety of weapons than any other tactical fighter, at ground level it's the fastest plane ever built.

8 By utilising its Terrain Following Radar the Tornado can fly on auto pilot at heights below 200ft.

9 Should they become damaged, a Tornado's engines can be replaced in less than 45 minutes.

10 The Tornado is the only plane in the world capable of carrying the JP233 area denial weapon.

easy to over compensate and go into an unrecoverable spin. After practising a few basic manoeuvres, such as turning without crashing, it's time to try some of the trickier stuff. The first advanced move your taught in the manual is looping the loop which, for all the detail it's explained in, didn't prevent my loop from ending up as a Mach 2 power dive into a village.

The instructions recommend playing with a mouse instead of a joystick, words of wisdom I can vouch for. For a start, the mouse buttons are used to operate the rudder, joystick users have to keep reaching out to the keyboard every time they need to perform a turn. The mouse also allows you to easily compensate for pitching and banking, whereas digital joysticks cause all sorts of problems as you fight to stop a plane going into a flat spin.

All the dials and read- ➢

UP, UP AND AWAAAYYY

The Royal Flying Corp evolved from the Royal Balloon Regiment although it wasn't considered as a military branch until April 1st 1918, when it became the RAF.

By 1939 over half Britain's military spending went to Bomber command which made up just over half of the RAF. Their investment paid off. During World War 2 more U-boats and enemy shipping where sunk by the RAF than by the Royal navy.

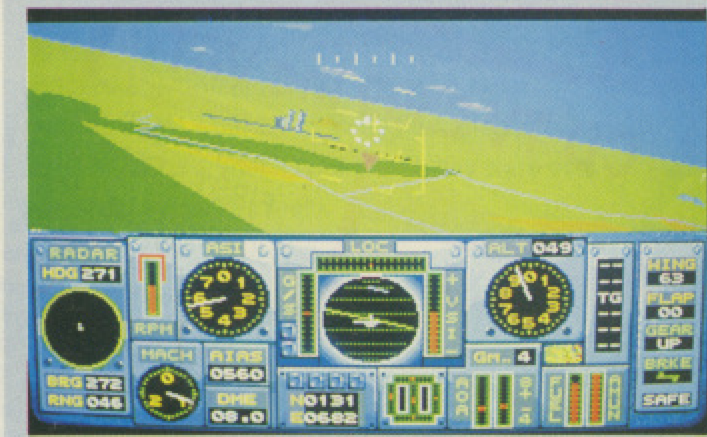
During the latter part of the war metals such as aluminium and iron were scarce, so cooking pans, railings and shot down enemy planes were all melted down to replace lost aircraft. Unfortunately for the RAF, pilots weren't so easy to come by.

SCREENSTAR

The stars may come out at night, but as the sun goes down so does visibility. Beware of mountain ranges.



The white circle at the centre of the HUD is called a bore-sight. When a target dot enters the sight you can use your cannons.



A Sky Flash missile crashes into the ground after losing its target lock, unlike the Sidewinder it's not Fire-and-Forget.



External views are a good way to see just how close you came to hitting the scenery.





LIKE A HURRICANE

During Gulf War the Tornado attacked airbases and were technically flying below sea level along dried up river beds and lakes.

The Tornado was developed by Britain and Germany to be the ultimate all-weather multi-role fighter. With its Turbo union RB199 running flat out a Tornado can obtain speeds in excess of Mach 2.2, although it's designed for slower low altitude flight. The IDS version is designed to fly under enemy radar and deliver its deadly payload deep inside hostile territory.

It's capable of carrying a huge variety of weapons, ranging from 281lb practise bombs to 500 kiloton nuclear devices. For defence purposes every Tornado is equipped with a Marconi ARI 23246/1 Sky Shadow ECM unit which can detect and jam many different types of radar emission.

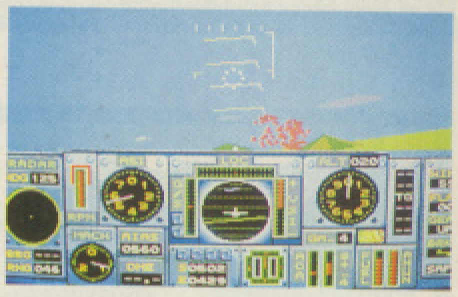
The first combat outing for the Tornado came in the Gulf war, where they were used to attack enemy airbases. By utilising their fly-by-wire radar, Tornado pilots where able to fly their planes along low-lying wadis, which meant that they were actually flying below sea level.



The missile sight turns to a square when the radar locks onto an enemy plane.



High speed rolls, loops and spins are all possible with the Tornado's wings swept forward.



PRO FLIGHT

outs are clear and easy to read, an essential feature of any flight sim. The control and feel of the plane is excellent. Banking and pitching is very easy, using the mouse gives you complete control. Once you are fully at ease with the controls and the way the plane handles it's possible to pull off some really amazing moves. This, coupled with the smoothness and speed of the graphics, make this one of the most realistic sims I have played.

It's obvious that a lot of thought and calculation have gone into the main simulator. Having only sat behind the controls of a plane once (and that was a single prop Cessna) I'm not the best person to judge a flight sim's realism, but this is how I imagine a supersonic aircraft would handle.

In real life a Tornado pilot doesn't have to worry about map reading as he usually has a co-pilot for that. Unfortunately, you don't get a co-pilot in the box, so mission planning is down to you. Up to eight way points can be set before take off which designate primary and secondary targets as well as your home airbase and routes around objects you might wish to avoid. Although the presentation on this section could have been better, it's still easy enough to use and a necessary part of the game.



Proflight can be played with solid or wire frame graphics, the latter of which enables the game to run at maximum speed. Even in solid graphics mode the visuals are crude and interesting objects are few and far between. However, everything moves so fast that there's scant time for site seeing. The impression of speed and movement given by the graphics is incredible, contributing a huge amount to the games playability.

This is not a simulation for the trigger happy or faint hearted. It's a complex, detailed and accurate simulation of one of the world's top military aircraft. *Proflight* achieves all its objectives, delivering a top notch flight sim.

Mark Patterson

HISOFT £39.95

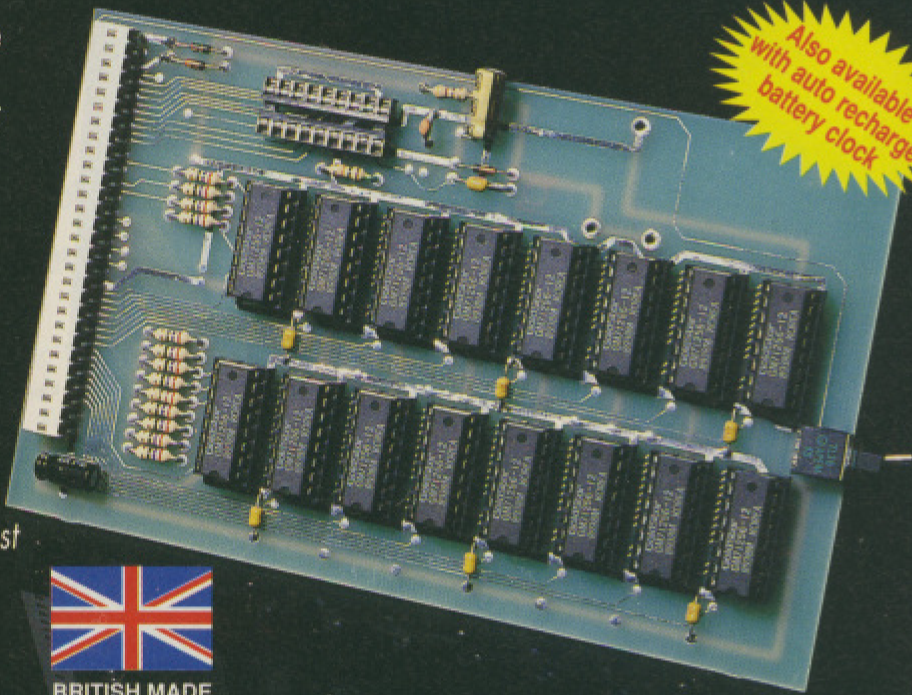
"A highly absorbing and realistic flight sim..."

GRAPHICS	80%
SOUND	71%
LASTABILITY	86%
PLAYABILITY	89%
OVERALL	**87%**

AMIGA 500 MAMMOTH ½ MEG UPGRADE

LATEST DESIGN INCORPORATES 'CHIPMEN' OPTION AT NO EXTRA COST!

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Laiiiiiiiddddiiiiiieeees and gentlemen, we are gathered here today to pay homage to the games that people would rather forget. So please take your seats, place your tongues firmly in your cheeks, and prepare to witness...

the TOADY AWARDS

In terms of game quality, the Amiga has progressed in leaps and bounds in the last three years, and developers and programmers are being given more and more credit for their work. However, for every Populous and Speedball II, there is a Screaming Wings or Bob Winner, and someone somewhere was responsible for writing such toadies for the Amiga. Our commentator, Steve Merrett, spoke to several of the country's leading development houses and coders and dug out a few cringe-worthy skeletons...

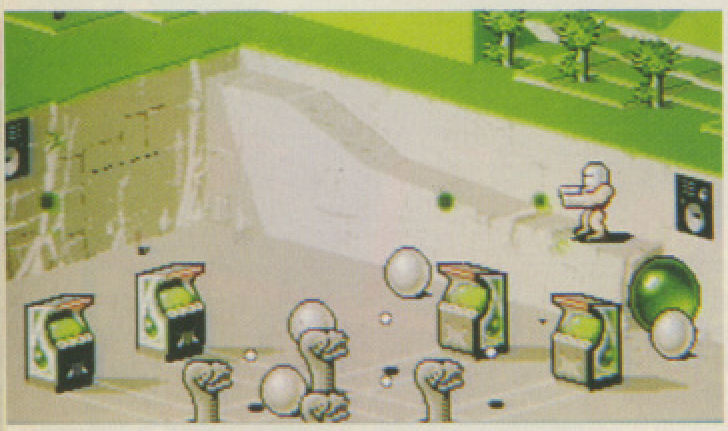
We've all got a few skeletons in our closets. Whether its those ridiculous, bottle-green crushed velvet flares that you swore you'd never throw away, or that round-collared shirt with the brown dogs on it, we've all got certain things that we'd rather keep quiet. One thing's for sure, though, there's no way that we would admit to such attire, or the assorted and bedraggled cuddly toys in the loft. The same can be said for programmers, too. Over the years since the effective demise of the 8-bits, we've lost more than a fair share of well-known programmers to other fields, including *Miner Willy*'s creator Matthew Smith, Matt Forrest (who programmed the definitive BBC shoot' em up, *Fortress*), and famed Speccy coder, Christian Urquart. However, whilst these stars were fading – taking with them *Valhalla*, *The Great Space Race*, and *Master Of The Lamps* – a new breed were starting to get to grips with the fledgling Amiga.

As with any machine, the early days were full of titles which rapidly faded into obscurity. For the people behind them this is probably a god-send, but it's amazing what you can find out when you press people. Before we start the awards, though, here's a quick guide to how the scoring works.

✖ - Bah! Call that a bad reputation!
✖✖ - Hmm, bad but not unforgiveable...
✖✖✖ - What, YOU wrote THAT?
✖✖✖✖ - Reduced to apoplectic laughing.
✖✖✖✖✖ - Bring forth the guillotine.

Kevin Bulmer

The man behind *Corporation* and *Gauntlet II* hides a murky past, which is liberally scattered with toady licenced games. During the C64's hey-day, Mr. Bulmer, along with a few of the chaps who went on to become Core wrote an abysmal shoot 'em up based on the Mask cartoon for Gremlin.



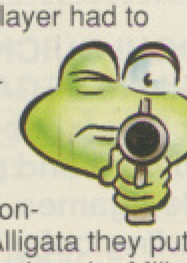
Kev Bulmer's finest hour – pity it never arrived.

And crap cartoon licences seem to be Kev's major let-down as he was also (albeit loosely) involved in Gremlin's *Basil The Great Mouse Defective* (sorry, *Detective*!). 'Whenever possible,' Bulmer cowers, 'I try to forget those two.' No need to ask why...

Toady rating: ✖✖✖

Nick Vincent (Creative Materials)

Creative's Nick has a seedier past than practically anyone I care to recall. 'My first game was a really dire budget title for Alligata called *Alkahara*. It started as an Elite clone, but eventually evolved into an awful shoot 'em up.' Even worse, though, and after a dull single-screen blaster called *Saucer Raid 2000*, are the atrocities that followed when he moved on to Binary Design. 'I hate to admit it,' he says, 'but I was also drafted in for *Grange Hill*.' Yeurch! If ever a licence was still-born, this was the one. The player had to guide Gonch around in numerous, and supposedly humorous, situations. 'And if you think that was bad,' the shameless so-and-so continues, 'when I was at Alligata they put in to program a game based on the Milky







Mev Dinc fights off someone who bought Gerry the Germ.



After the delights of Jez San's *Starglider 2*, who can forget *Afterburner*? We have.





Oh well, at least Special FX don't pretend *Red Heat* was any good.

Bar Kid. Luckily, Nestlé refused.' Thank heavens for small mercies...

Toady Rating: ✖✖✖✖✖✖ (with honours for Grange Hill)

Steve Bak Famed for his recent success with *James Pond* and busy on the forthcoming *Robocod*, Steve started his programming career on the humble Dragon 32 with a series of games based on a guy called Cuthbert. Each of the games were blatant rip-offs of a popular style of game at the time,



Steve Bak's Yolanda – stop laughing at the back.

such as *Space Panic*. Eventually, though, one particular game, *Cuthbert In The Jungle*, got pulled from the shelves when Activision couldn't help but notice that it was identical to their *Pitfall* title. Naughty, naughty! Likewise, Steve also wrote two platform games based on Hercules and the ancient gods, but he has redeemed himself slightly as they were fairly playable...

Toady Rating: ✖✖✖



Mev Dinc (Vivid Image) Mev's a fairly quiet guy at the best of times and, when you consider his chequered past, it's hardly surprising. Mev's list of flops spans back to the awful days of Electric Dreams' dreadful licences, and Mev concedes that he was responsible for the adaptation of Anglia TV's *Knightmare*, and – he paused for a while here before blurting it out – *Big Trouble In Little China*. Of them all, the last entry was particularly abhorrent, but not as bad as another Dinc Stink – Firebird's *Gerry The Germ*. 'Sorry,' offers Mev apologetically. But the damage is done.

Toady Rating: ✖✖✖✖✖

Paul Finnegan (Special FX) 'I think our worst ever game was *Red Heat*. We had the basic idea, but the short time which we had to write it meant that, by the time we realised it, it wasn't much cop and it was too late to start again,' says Paul. Also, long-term FX programmer Johnathan Smith has a rather odd and reclusive little cupboard-bound skeleton by the name of *Pud Pud*. This odd little number never made it to a commercial release, but still managed to appear on telly, alongside a very young Gary Bracey and a certain Mr. Finnegan. Oh well, at least they've made up for it with *The Untouchables* and *Batman: The Caped Crusader*.



Toady Rating: ✖✖

Shaun Southern (Magnetic Fields) With a quartet of successful race games behind him and the impressive-looking *Turbo*

the TOADY AWARDS

Challenge II under development, Shaun's past is littered with C16 and C64 games – none of which, to be honest, are particularly bad. 'I wrote a game called *Super Snake Simulator* for Alternative, and the only reason we added "Simulator" was so that it sold more copies!' he admits. Following that, Shaun then beavered away on a series of obscure arcade games such as *Hero Of The Golden Talisman* (which nicked *Impossible Mission*'s main sprite) and a James Bond-style epic, called *Operation Fireball,* which was far from epic.



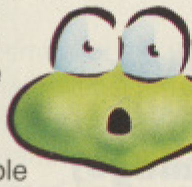
However, if you go way, way back, Shaun's name can be linked with a bog-awful shoot 'em up called *Ad Infinitum*, which boasted thousands of levels. The trouble was that only the sprites changed from screen to screen.

Toady Rating: ✖

Tony Crowther Before teaming up with Captain Planet, our Tony became reknowned for knocking out games in a matter of weeks – the trouble was it was always the same game! Starting with *Loco* for Alligata, Tony consequently rewrote the game and chanaged the graphics for both Quicksilva and Gremlin in the forms of *Black Thunder* and *Suicide Express*. To tell the truth, these three were quite good, but on the dire front (not the dire rear) a special mention goes to another Alligata 'classic'. *Trap* was a rather neat shoot 'em up which was marred by its repetitive gameplay. However, it was hoped that the 'hidden' demo within the game would make up for its lack of gameplay. Fat Chance.

Toady Rating: ✖✖

Ian Oliver (Real Time) Real Time Games created the first ever filled 3D shoot 'em up, *3D Star Strike II* (a sequel to their brilliant *Star Wars* clone) before writing the essential programmers' tool, Snasm. But this impressive past is clouded by a rather nasty shoot 'em up. 'After *Star Strike II*, we were contracted by Ariolasoft to write *Starfox* for the 8-bits,' says the Real Time supremo. And the story that follows makes MacBeth seem like an episode of The Good Life. 'Their basic design was lacking to say the least,' he continues. 'They wanted a massive game crammed into the Spectrum and Amstrad, and by the time we were nearing completion we had so little memory we were using every available character for graphics!' Even worse, by the time they finally completed the work, Ariolasoft went bust.



Toady Rating: ✖✖✖



Jeff Minter shows the spoils of such top quality releases as *Mamallama*.



Jon Hare (Sensible Software) Jovial Jops was one of the men behind System 3's *Twister – Mother Of Harlots,* a game which was attacked for its sexist content and title. When System 3 announced it at the PC Show, they promoted the game with a bevy of scantily-clad bimbettes who left nothing to the imagination. A crowd soon appeared to survey their charms (although the game was mostly ignored!), and mothers at the back were urging their kids to go and have a look at whatever was at the front, only to wonder why they came back with their eyes popping out of their tiny heads. The game was promptly re-titled *Mother Of Charlotte*(!) to appease the protestors, but still failed dismally. In addition, Jon, along with Sensi partner Chris Yates, also own up to such atrocities as Bug Byte's imaginatively-named *Sodov The Sorceror*, Firebird's *Oh No* (an apt name if ever I've heard one), and ODE's *RMS Titanic* and the original TP sprite for Domark's *Trivial Pursuit* (which was scrapped because its nose was too big!).

Toady Rating: ✖✖✖✖✖



Those poor chaps at Bullfrog – the worst they could do was *Fusion*.





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9. **Alligata (*Kettle, Blagger*).**
10. **Bubble Bus (*Star Quake, Wizard's Lair*).**

With thanks to Gary Liddon for the additional dirt...

Well, that's the ceremony over with. Runners-up include Jez San for his ancient *Skyline Attack*, the guys at Walking Circles for their yonks old Design Design games (which were brilliant for the most part, with the exception of *It's The Wooluf* – a sheep herding game, based on the Hanna Barbera cartoon of the same name!). Also, Archer *'IK+'* Maclean once wrote a program displaying how an oil rig works, whilst Bitmap Brother, Steve Kelly, started his illustrious career with a karate game for Eidersoft. Winners every one of them...

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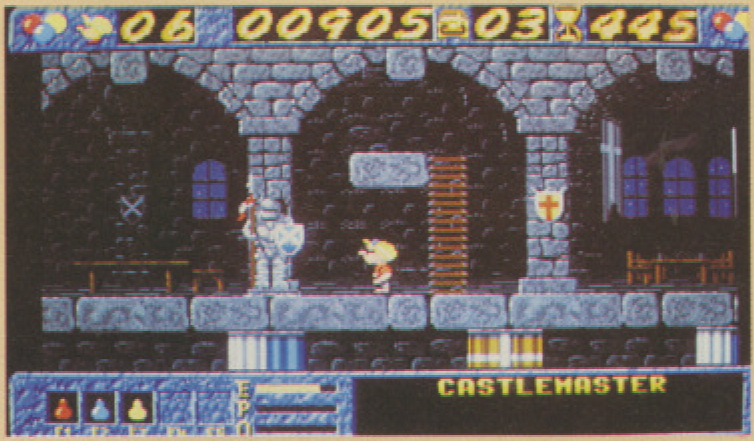


SCREENSTAR

PP Hammer and his PNEUMATIC WEAPON

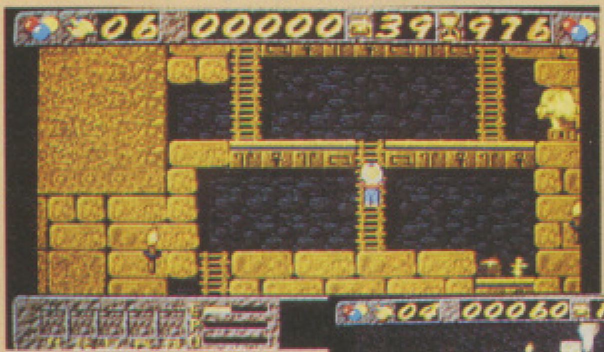
Demonware have a dig at the opposition with this brilliant *Rick Dangerous*-style platform romp which recounts the everyday story of a young man and his road tool as they go excavating for treasure.

The star of this jump 'n' run puzzler is a short-arsed little git who happens to carry a pneumatic drill with him wherever he travels. He must use his trusty tool (inuendoes aplenty here, methinks) to burrow his way through countless stone slabs in search of the priceless treasures that have been hidden in various castles, caverns and icy caves. It's not quite that easy, though, as each block that's cut away magically reappears a few seconds later and can either trap our luckless hero in a concrete prison or crush him to death if he gets in its way – or any ghosts silly enough to fall into them. In other words, you have to be damned quick or else you'll end up flatter than a pancake. Also, you can only drill away at a stone slab that's immediately adjacent to the one you're standing on, so if an object is buried several blocks downwards, you're going to have to dig up an awful lot of stone slabs to get at it. If you're not very dexterous with a joystick, steer well clear of this one!

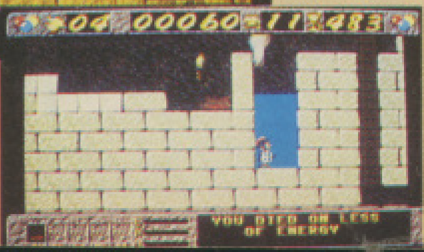


The top of the screen shows the number of lives remaining, the present score, the amount of treasure collected and the time that's left.





A maze of ladders confront PP – which route should he take?

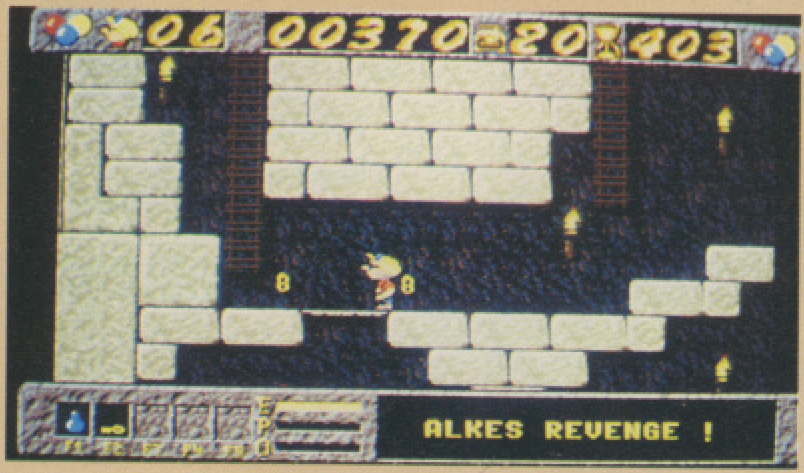


Having drowned in a pool of water, you descend heavenward.

Starting out with six lives, you have to complete each level within a set time-limit or you'll lose a life and be sent back to the start of the section. Extra lives can be found along the way, as can a number of magic potions which can either turn you invisible, replenish depleted energy levels, boost your jumping powers or enable you to dig at a manically fast rate. Be on the look out, also, for coloured keys which open or close similar coloured doors, an hour glass which adds valuable time units, scrolls which give handy hints on how to complete each level and blue crystals which mark the entrance to lego-style bonus rooms stuffed full of high-scoring fruits.

In all, there are over 2500 screens to travel through making up 70 brain-straining levels. Although most of the treasure is easily accessible, some is hidden under stone blocks or even in pools of energy-sapping water. It can be mind-numbingly frustrating to have completely explored a level, collected all the treasure and still find yourself one piece short and unable to exit to the next challenge. There are also invisible platforms and hidden transporters dot- ➢

Below: Having explored most of the level and collected a handful of treasure, the only place left for PP to look is blocked by a wooden door. By using a yellow key, the door opens and PP drops down to look for more booty.





EMERGENCY DRILL.... Thankfully, PP's drill is used for the purposes of good, but in the past pneumatic drills have had a bit of a rough time of it – rivalling the chainsaw for on-screen infamy. Obviously the now-banned Driller Killer started the trend with its cautionary tale of a madman and his Black And Decker, but the first use of a road tool was in a little-seen horror film called The Destroyer. Starring Norman Bates himself, Anthony Perkins, The Destroyer centres around the making of a low-budget horror flick set within a disused prison. As can be expected, a muscle-bound psycho who was killed for a crime he didn't commit (yawn!) decides to take his revenge on the film-makers, using whatever comes to hand – including the aforementioned drill. More recently, big Arnie himself added to the poor drill's reputation by drilling Benny the traitorous Taxi driver in Total Recall as he tried to run our hero down. As for the future, apparently a sequel to Driller Killer is on the cards, but, more excitingly, stories abound that Evil Dead III will also star one of our pneumatic chums...

PPHammerandhisPNEUMATIC WEAPON

ted about which makes moving around some levels nigh-on impossible at times – and PP's troubles are added to even further by energy-zapping flying bats, scampering rats, fearsome gladiators, ghosts and the rather less-than-chilling snowmen all of whom are after your butt. You have to be quick to avoid their deathly clutches or you can dig holes for them to fall in (ala the classic arcade game, *Space Panic*).

Graphically, *PP Hammer* is reminiscent of MicroProse's *Rick Dangerous*. Both use a tiny sprite for the main character and are platform-based puzzle-and-trap affairs. Many of the levels are based on Grecian or Egyptian themes although some involve icy temples with huge crushing snowballs and ice-demons on the loose. The animation isn't spectacular, but it doesn't need to be – you'll be too busy darting about the levels scooping up the treasure to worry about that. Sonicwise, there are a number of in-game tunes, although the MC Hammer piss-take we were promised is not included (possibly for legal reasons?). Each time you lose a life, you ascend heavenward with a tiny pair of wings attached to your back and a jolly jingle ringing in your ears. Demonware have even sampled an actual pneumatic drill for added authenticity and a ghastly shriek arises each time our titular hero is robbed of energy. There's even what sounds like the Lambada blaring out of the speakers when Hammer walks through the exit to the next level.

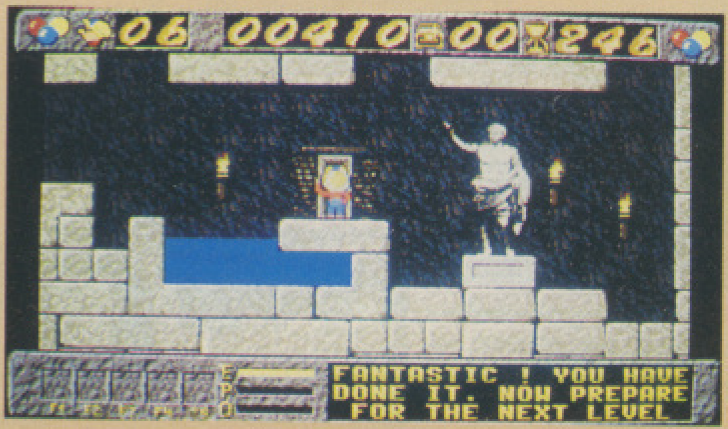




Egypt provides the inspiration for this particular level. There's even Jonathan Richmond's Egyptian Reggae playing in the background.



Above: To activate the trap door and get your grubby mitts on the bounteous treasure, you first have to find the hidden red key.



Overall, Demonware have hit the nail firmly on the head with this brilliant platform romp, and you'll be extremely PP-ed off if you miss it.

Dan Slingsby

DEMONWARE £25.99

"An unusual drilling game that never gets boring"

GRAPHICS	78%
SOUND	70%
LASTABILITY	84%
PLAYABILITY	86%
OVERALL	**85%**







BASE THE FACTS • Most pitchers can throw a ball into a paper cup from 60 feet away. • Teams play on either grass or Astro turf (so named after the pioneers of plastic grass, the Houston Astros). • The baseball Diamond was devised by Alexander Cartwright in 1846. • The Boston Red Sox's Fenway Park has such a small Outfield that a 37 foot fence had to be built to prevent masses of home runs being scored. • A left handed batter is at a distinct advantage when batting as he stands nearer to first base than a right-handed player.

R·B·I BA

Domark look set to strike it rich with their new baseball game. Dan 'Curveball' Slingsby pitched in and took a look at the brilliant Amiga conversion of the hit Nintendo game.

The many rules and complex structure of baseball makes it a difficult game to reproduce as a computer game and few attempts have come close to capturing the excitement of the real thing. Luckily, that's all about to change with the impending release of Domark's *RBI Baseball 2*, a game that is both highly absorbing and incredibly addictive.

RBI 2 features all 26 major league teams and most of the rules of the real game have been included. Each player has his own strengths and weaknesses based on the 1989 statistics of actual pros. Players who stole a lot of bases or achieved a high batting average in real life will have a high speed in the game, whereas those players who frequently wacked balls out of the stadium will have an excellent power rating.



It's not merely a question of standing on the home plate and spraying the ball in all directions. You have to carefully examine the strengths and weaknesses of all your players and make timely substitutions. This is particularly important in the case of pitchers. Starting pitchers have more stamina than relief pitchers, but a careful eye must be kept on the speed at which they throw the ball. Too many fastballs will zap your pitcher's energy and he'll start to throw easy-to-hit balls which will result in a deluge of home runs. As soon as he begins to tire, it's best to substitute him immediately.

The game offers a choice of playing in the minor league or mixing it with the majors. You can also choose to play against the computer or a friend. It's best

SCREENSTAR

JOE DiMAGGIO **DiMaggio became the game's first $100,000-a-year player, although this is peanuts compared to the multi-million dollar contracts of today. In his 13 seasons with the Yankees he helped them to win 9 World Series. He also holds the record of 56 consecutive hitting games. DiMaggio retired from baseball in December, 1951 explaining that 'I haven't got that feeling that I used to have, that I can walk up there and hit any pitcher who ever lived'.**



Strrrrrrrrrrrrike. With two strikes already against him, this batter's for an early bath.



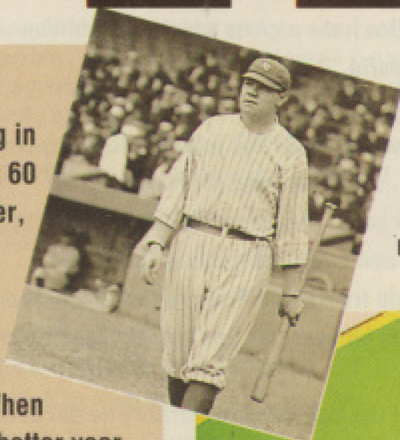
Home Run! The batter's cracked the ball out of the stadium and bagged one point for his team.

ASEBALL 2

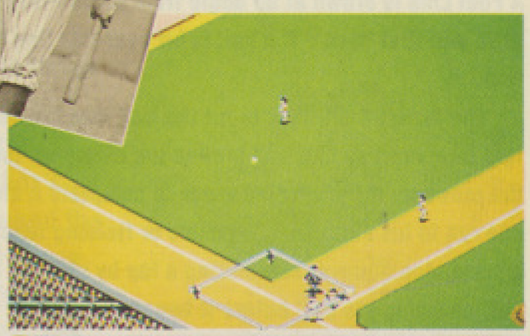
GEORGE HERMAN RUTH

Babe Ruth is a legend. He's credited with having the most powerful swing in the game and holds the record for the most home runs in a season, hitting 60 homers in 1927. He hit an incredible 714 home runs over his playing career, a feat only beaten when livlier balls and shortened outfield fences were introduced in the 1960s. In the opener of the 1919 season, Ruth hit an astonishing 600 foot home but his longest home run, or so legend has it, travelled more than 2,000 miles after landing in an open top sports car.

At one point, Ruth was making more money than the US President. When this was pointed out to him, he modestly replied, 'maybe so, but I had a better year than he did'. Ruth was eventually forced to quit the Yankees after his boss offered him only one dollar to play the 1935 season. Joining the lowly Boston Braves, he was to play only 30 more games of professional baseball. He died of cancer in 1948.



Below: The radar in the bottom half of the screen helps the fielding player know the state of play when the diamond is not in view and which is the best base to aim at.

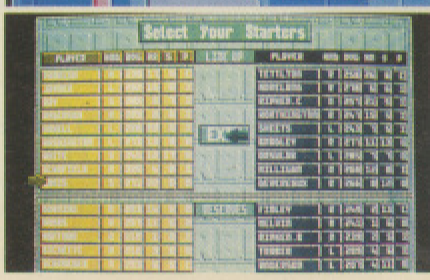


to start off in the minor league to get some batting practice as it's quite hard to judge pitches at first – the majors will hit you with so many fastballs you won't know what day of the week it is.

The game begins with both teams taking up their positions in the field or at bat. The pitcher has a number of throws available such as a slowball, fastball, curveball or normal speed pitch as well as jigging from side to side to accentuate the ball's angle. Pitches are accessed by a quick tug on the joystick in the required direction – up for a slowball, down for a fast delivery and either side for a left or right curving pitch. Batting is merely a question of positioning your player within the batter's box and timing the swing of the bat to meet the incoming balls. It's a bit of a hit or miss affair at the beginning, but once you've played a couple of games you'll be able to time your shots to perfection.

When batting, the screen shows a view from immediately behind the batter. It was also intended to have a view from behind the pitcher, but this was dropped to keep things simple. Once the ball is hit, the screen changes to a grandstand view of ➢





RBI BASEBALL 2

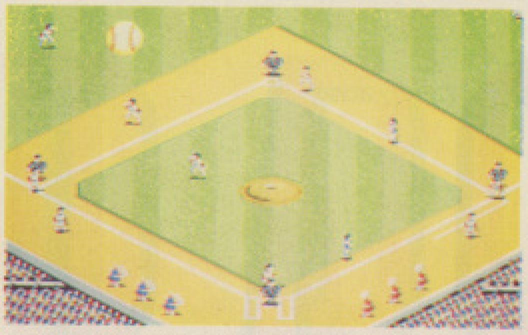
the infield and will pan to follow a shot into the outfield. If a shot reaches the outfield, a clear view of the bases is lost so a neat radar appears indicating which players are running to which bases. By collecting the ball and flicking the joystick, it's possible to send it to the correct base and tag the offending base runners. It's also possible to catch a runner as he attempts to steal a base in-between throws by making the pitcher chuck the ball to the nearest baseman and tagging him out.

The animation and graphics in *RBI 2* are excellent. The pitch is finely rendered with textured grass, surrounding crowd and detailed sprites adding to the overall atmosphere of the game. It's also fast moving which helps give a flavour of the real thing – the first time you manage to collect a ball, throw it to a baseman and tag someone out as they attempt to slide into base gives a real sense of achievement. Soundwise, the game includes the roaring crowd, the sound of bat meeting ball, and the shouts of the umpires as they record another home run or safety. Between each play, an optional scoreboard appears to record the state of play so far, and includes some nifty animations each time a special play takes place. It's totally irrelevant to the gameplay, but is an indication of the finishing touches that have gone into the game.

Unfortunately, there's no league system so matches are only on a friendly basis. Some of the excitement of the game is lost because of this omission – a series of friendlies becomes mildly irritating when you could be marching up the league in pursuit of a pennant, the play-offs and a place in the World Series. Doubtless, if the game's a success, we'll see such improvements as a league system and a save



With the bases loaded it's a good idea to try and steal home while the pitcher's not looking.



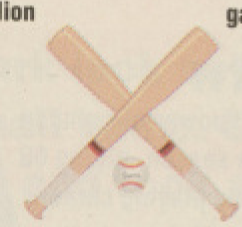
Up, up and away! The ball screams into the air as your runners power round the bases.



The moment when bat meets ball. Once hit, the batter has to reach the safety of first base.

TO HELL AND BAT

Just as cricket mystifies Americans, so the rules of major-league baseball dumbfound the average Brit. Buried beneath an impenetrable mound of batting and pitching statistics lurks a game which has a billion or more devotees across the world.



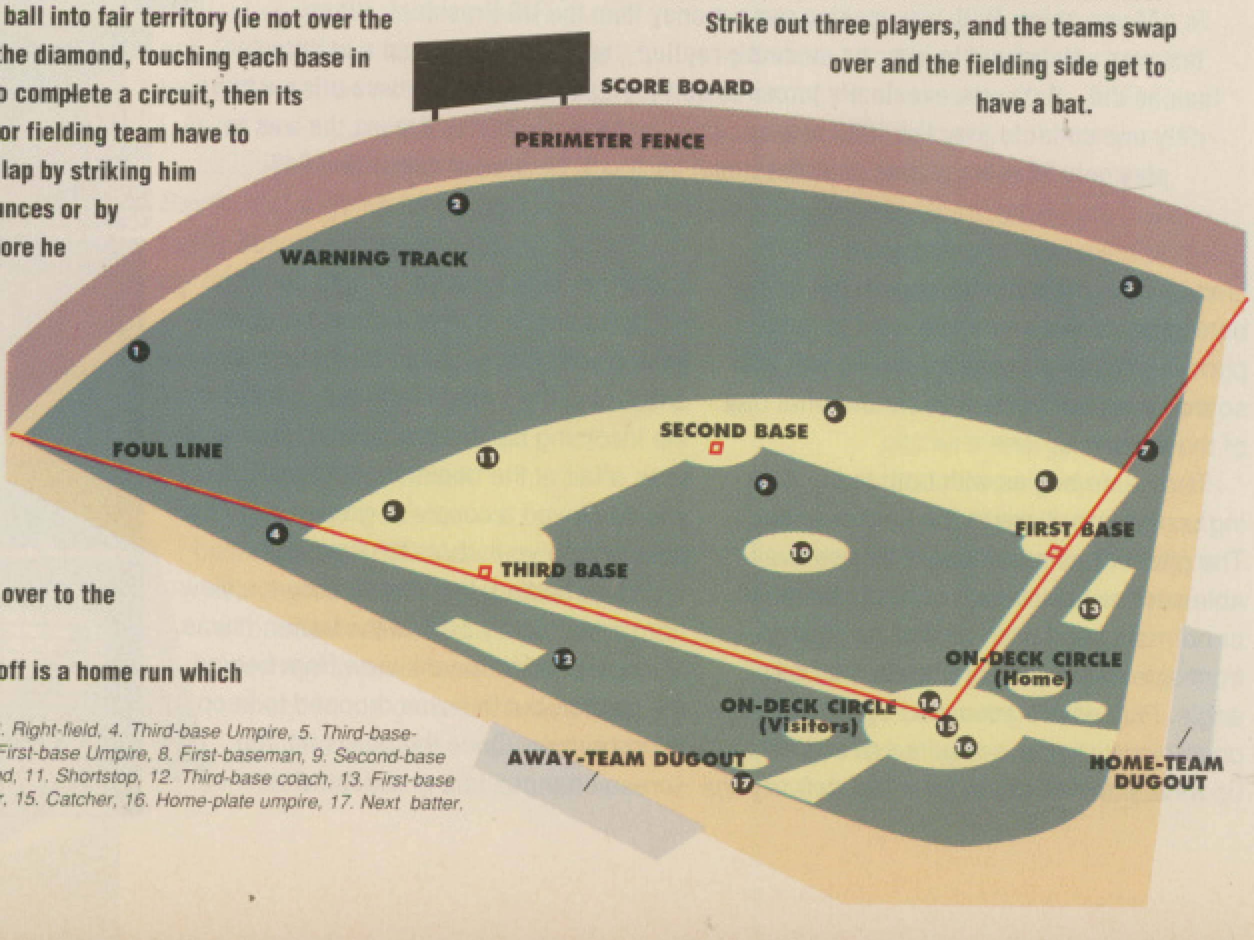
For the uninitiated, play takes place on a field divided up into two parts, an Infield and an Outfield. The Infield (or Diamond) is, despite its name, square shaped with bases located at each corner. These bases are placed 90 feet apart and are known as Home Plate and First, Second and Third Base. A Foul Line is drawn at an angle from Home Plate so that it dissects third and first base – if a ball is hit over this line it's adjudged to be a foul.

The team at bat have to hit the ball into fair territory (ie not over the foul line) and run like hell around the diamond, touching each base in the process. If a player manages to complete a circuit, then its one run to his side. The defensive or fielding team have to try and stop a player completing a lap by striking him out, catching the ball before it bounces or by touching a runner with the ball before he gets to a base.

There are nine men on a team, chosen from a roster of 25, and each team takes it in turns to bat and field. The game is split into nine innings with both teams allowed three players to be called out per innings before handing the batting over to the opposing team.

The best shot a batter can pull off is a home run which sends the ball over the perimeter wall and earns the team one point. If all three bases are loaded (occupied) and a player hits a homer, then a total of four points are added to a team's score.

Fielders take up strategic positions around the field depending on the game situation. The pitcher has a number of different pitches in his armoury such as a slow ball, fastball, curveball, screwball and forkball, although most concentrate on one particular throw and make it their speciality. Each ball must be thrown into the Strike Zone, an area between a batter's upper chest and knees and the width of the Home Plate. If a batter misses the ball its a Strike and if he collects three Strikes he's out for that innings. If the pitcher misses the Strike Zone and the batter doesn't attempt to hit the ball, the play is called a Ball. If four Balls are called by the umpire, the batter can walk to first base. Strike out three players, and the teams swap over and the fielding side get to have a bat.



1. Left-field, 2. Centre-field, 3. Right-field, 4. Third-base Umpire, 5. Third-baseman, 6. Second-baseman, 7. First-base Umpire, 8. First-baseman, 9. Second-base Umpire, 10. Pitcher's Mound, 11. Shortstop, 12. Third-base coach, 13. First-base coach, 14. Batter, 15. Catcher, 16. Home-plate umpire, 17. Next batter.

option in a sequel. Another quibble is the deceptive angle of the ball once it's been hit into the air. It's almost impossible to second guess the direction it's going to travel in until it starts to drop and by then the opposing team are halfway round the bases.

Conversions are often sad and sordid affairs with little effort, skill or original thought brought to bare on the new game. As with many licenses of popular coin-ops or films, conversions of best-selling console games are sometimes seen as easy money and often churned out for a quick buck. Fortunately, *RBI Baseball 2* on the Amiga is one of the best conversions I've seen. Domark's creative development house, The Kremlin, have kept the basics of the best-selling Nintendo game, but have also totally revamped the graphics and greatly enhanced the gameplay.

A refreshing and original game. The best baseball game since *Hardball* hit the C64 all those years ago.

DOMARK £25.99

" Addictive sim that hits all the bases – superb! "

GRAPHICS	91%
SOUND	84%
LASTABILITY	86%
PLAYABILITY	90%
OVERALL	**90%**

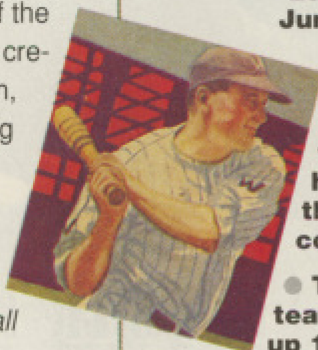


BAT FACTS

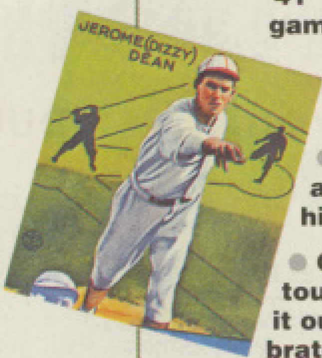
- **Each year, the President of the USA traditionally pitches the first ball of a new season.**
- **Everyone dreams of making it in the major-leagues, even Fidel Castro. Apparently, the Cuban dictator was scouted by the New York Giants (now the San Francisco Giants) but failed to make the grade. Perhaps that helps explain his violent anti-Western stance and pro-communist leanings.**



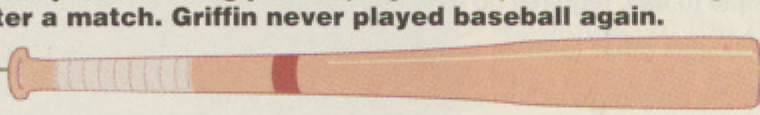
- **In the late forties, Charlie Lupica, a Cleveland fan, climbed a flagpole and vowed not to come down until his team passed the Yankees in the league. 117 days later he came down.**
- **The worst crushing single game defeat belongs to the St. Louis browns who lost 29-4 against the Boston Red Sox in June, 1950. To warm up for such an achievement, the team had lost 20-4 to the same team the previous day.**



- **In the early days of the sport, a batter could request what types of ball was pitched at him and most deliveries were thrown underarm. He was allowed to indicate how high the pitch should be and at what speed it should be thrown – a far cry from today's 100mph fastballs which come at the player with the force of a Howitzer.**
- **The Cleveland Spiders hold the accolade for the worst team ever to play in the major-leagues. In 1899, they racked up 134 losses against only 20 wins and lost 40 out of their last 41 games. The following year, the National League voted to reduce the number of teams in the division and the Spiders were relegated to making appearances in stupid lists such as this one.**



- **Ross Grimsley was definitely the smelliest player. He was acutely superstitious and refused to wash his clothes, comb his hair or use deoderant during a winning streak.**
- **George Magerkurth must go down in baseball history as the toughest umpire. An ex-professional boxer, he would often slug it out with players who questioned any of his calls. In one celebrated incident, the six-foot referee dislocated the shoulder of an up-and-coming pitcher, Ivy Griffin, after attacking him in a hotel after a match. Griffin never played baseball again.**



STRIKING IT LUCKY

The first officially recognised baseball match took place on 14 June 1846, when the Knickerbockers club of New York took on the New York Nine in Hoboken, New Jersey. Two important milestones were incorporated into the game that day when the bases were fixed at a distance of 90ft from each other and the match was broken up into nine innings.

The first professional team, the Cincinnati Stockings, took the field way back in 1869. Many other teams were professional in all but name, receiving huge sponsorship money while companies insisted they were paying the players wages for non-existent office jobs.

Today, twenty-six major-league teams each play an amazing 162 games a season in less than 182 days! The best clubs from both the National League and the rival American League then battle it out in a series of play-off games until only two remain to contest the prestigious World Series.

Unfortunately, the early years of the sport were blighted by corruption. Players were paid small fortunes to throw games by dropping balls, missing hits or pitching badly. The most famous incident happened during the 1919 World Series when members of the Chicago White Sox conspired to throw the series in favour of the Cincinnati Reds. Charles Comiskey, the White Sox's owner, eventually learned the truth and eight players were banned from playing baseball for the rest of their life. The Chicago team was devastated and the club didn't win another pennant for forty years.

Baseball is played by millions of people all over the world and is the national sport of the US, Japan, Cuba, Nicaragua and many South American countries. The game has even established a foothold in Britain with regular televised games and a fledgling league taking off.



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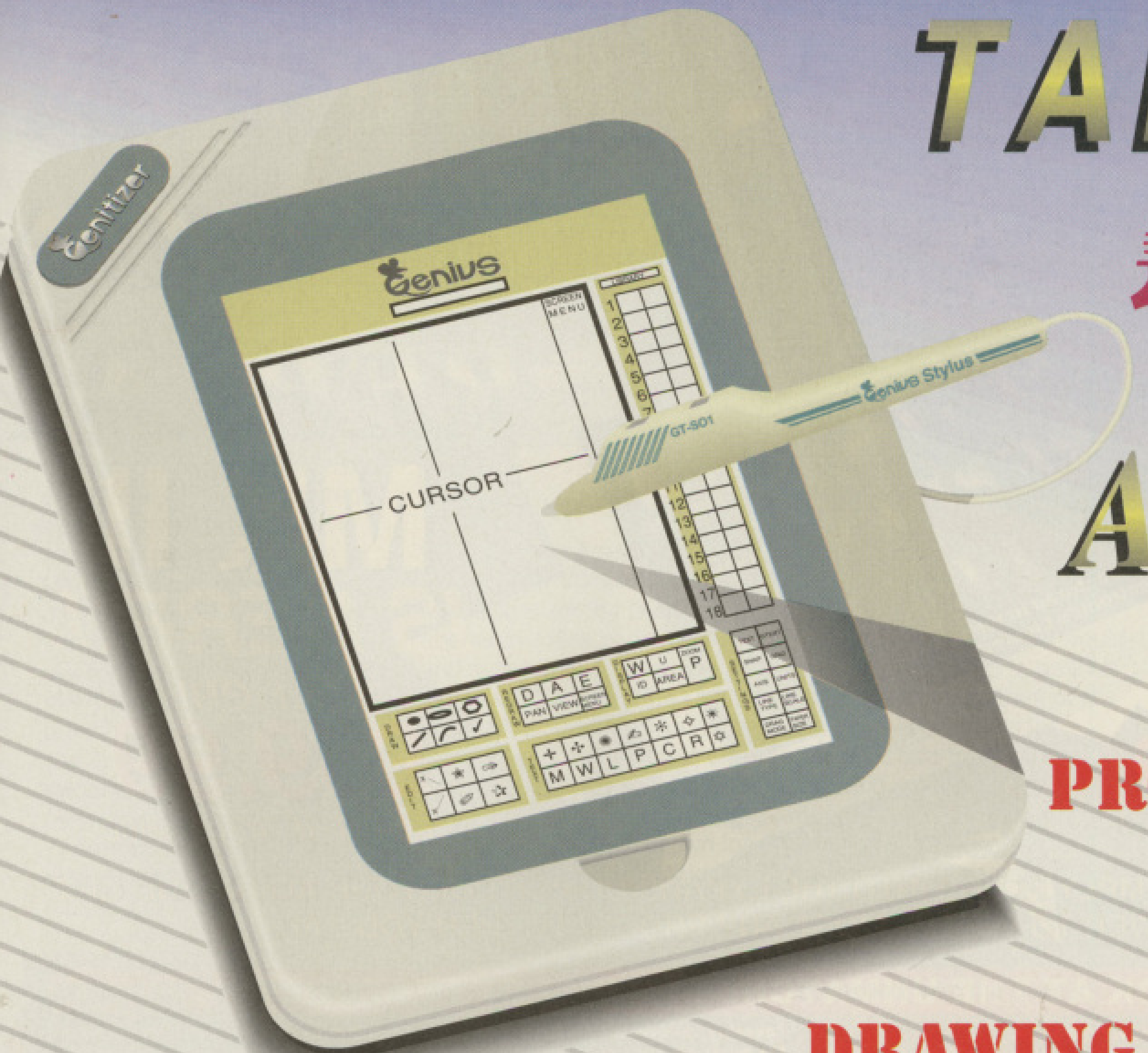
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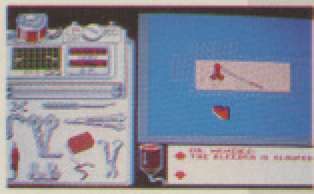
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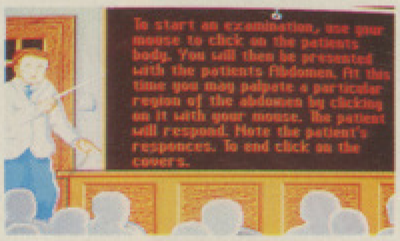
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LIFE and DEATH



Dr Merrett, armed with his HM Customs-approved rubber gloves, enters the clinically-white area of the Mindscape hospital. Ready for another average day, his handsome features sadly covered by his germ-proof protective mask, he may perform one or two miraculous life-saving operations without even breaking into a sweat. His cheery smile obscured by his facemask, Merrett raises his eyes at the buxom receptionist who, after giving him his rota for the day, swoons at his feet [*and then he wakes up! – Ed*].

Mindscape's Dr Kildare simulation, *Life And Death*, finally makes it to the Amiga in all its gory glory – with appendectomies and trapped wind galore. As a trainee Doctor, Mindscape set the player the unenviable task of diagnosing and subsequently curing a series of patients of their bodily anomalies. The premise for a game based on the world of operations and generally slicing open innocent people who've only come in with in-grown toenails, is an extremely enjoyable one, but, of course, there are certain limitations to consider.



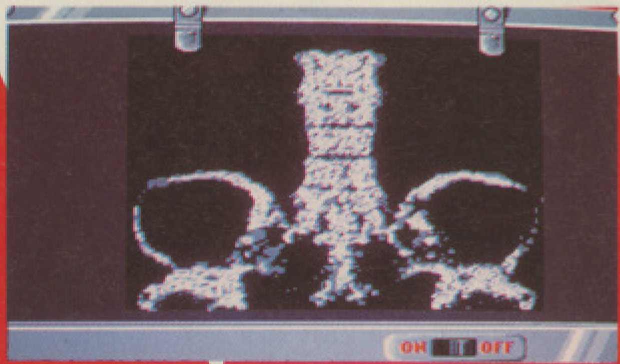
As a novice surgeon, I would have really liked to have been able to dive in with my series of scalpels and saws and dismember a few patients and, quite literally, show them what they're made of. However, before the player is allowed to start dicing up the specimens, a series of smaller, more mundane, sequences must be bypassed. Starting in the hospital reception area, the player must first enter medical school before they are shown their first patient.

From the school, the would-be Doctor is asked to give his opinion on the courses of prescription available to the assorted odd-balls currently awaiting surgery. Initially, minor operations such as diagnosing wind and gallstones ease the player into the game, but later on there are some decent ops to be had.

The whole game is mouse controlled, with the pointer guiding the player into and out of class and theatre, and also used to collect and utilise the various implements during surgery. Using the customary 'point'n'click' system, the assortment of scalpels, sponges, and blood supplies can be selected and used – whenever relevant, of course. In addition, during the course of an operation, the surrounding surgeons assisting you will be on hand to give advice if you're making a pig's ear of things.

The main problem with *Life And Death*'s gameplay is that it's too linear. I would have preferred to have had a variety of operations to experiment on, rather than be dropped straight in at the deep end. There's no doubting that the idea is a viable one, it's just that the computer picks you up on the tiniest mistakes and, whilst this probably is true of the real thing, it just doesn't make the game very enjoyable. The operations themselves – when you finally access them – are quite fun, but are still rather 'trial and error' and I seriously doubt the game's lasting appeal. However, the more patient and methodical among you may not have this problem. The next game in the series deals with the brain, personally I can't wait for *Life And Death: The Post Mortem*, when we can cut up some corpses without fear of reprisal.

Dr Merrett (Struck Off)



Once past the formalities, it's straight in with the blades, gas and drugs – but not necessarily in that order.



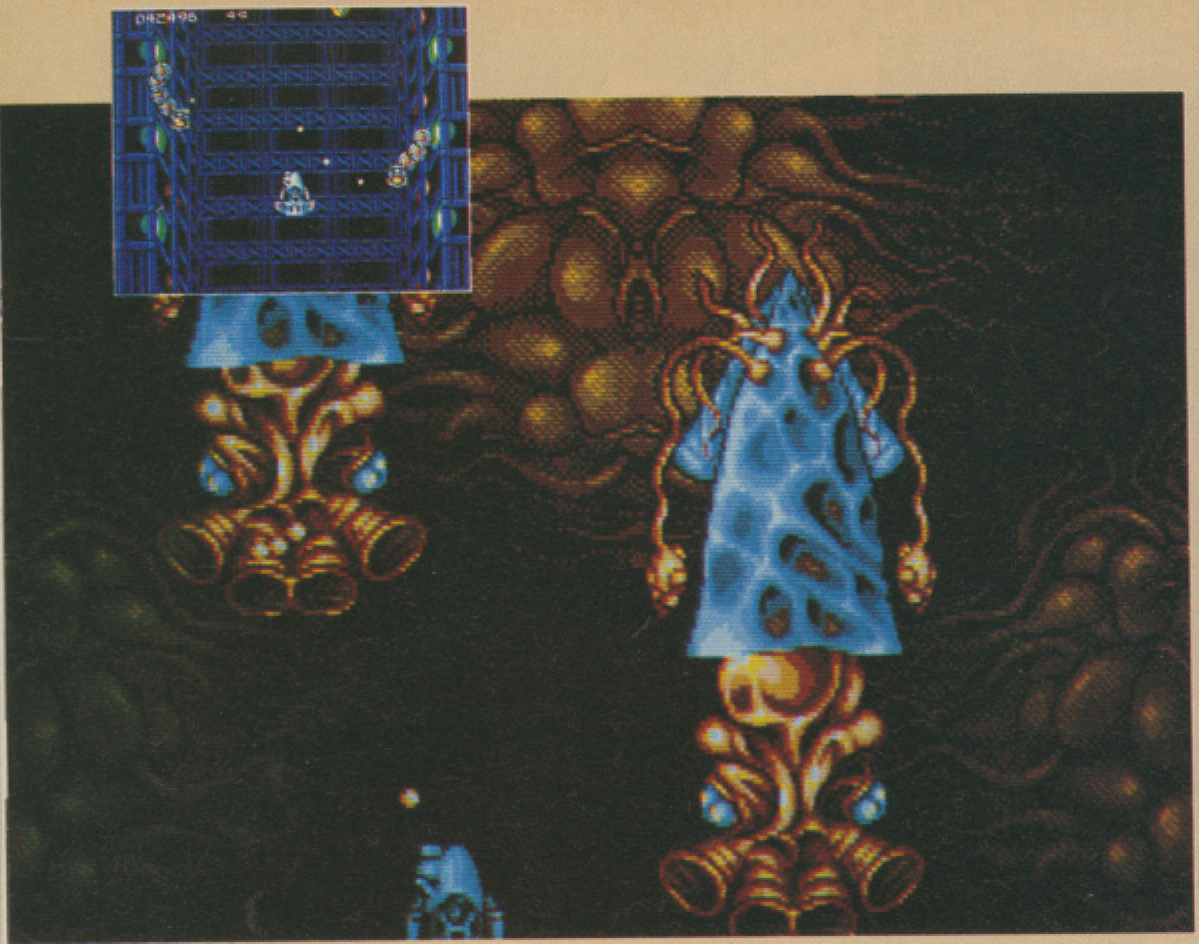
DIY BRAIN SURGERY

The second game in the *Life And Death* series will be based on the intricate subject of brain surgery. Allowing the player to carve a niche for themselves in this difficult career(!), *The Brain* offers a wide number of drills and bits with which to conduct exploratory surgery into an innocent patient's grey matter. Where the series will go after this, we aren't sure, but we've got a few suggestions. First of all, we'd like to see *Life And Death III: The Colostomy Bag*, followed by *Life And Death IV: Jimmy's*. The latter of which invites the player to operate whilst looking at his or her best for the camera.

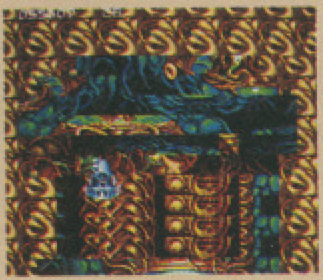
MINDSCAPE £30.99

"Like the local butchers at times, but great fun"

GRAPHICS	74%
SOUND	30%
LASTABILITY	65%
PLAYABILITY	71%
OVERALL	**72%**







Don't just stand there mooning about! Hostile giant squid are waiting to be blasted into so much cosmic goo.

FRENETIC

Here's a fast and furiously paced eight level shoot 'em up which will either cause deep depression in those with slower reflexes, or be an exhilarating romp for the vast majority whose reaction times are faster than Speedy Gonzales, the leetle mouse.

Frenetic has extremely good looking graphics, comprised of vivid colours and elaborate designs. The game involves a journey through the eerie domains of an electric blue space stations that could be straight out of the climatic tunnel sequence in Star Wars. The intricate, involved backdrops have a Salvador Dali influence with craggy rocks and weird space phenomena adding a psychedelic experience to the game.

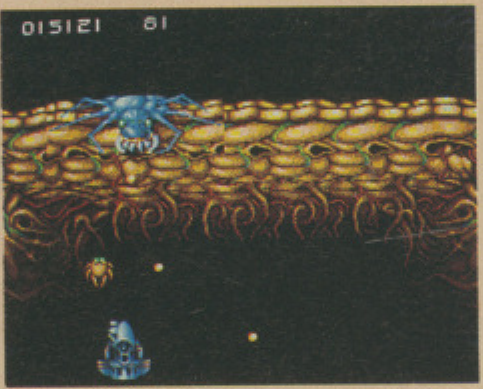
If only the other qualities of *Frenetic* could maintain such a high calibre. Alas, the actual gameplay leaves much to be desired. Your tiny space craft does its best, but lacks speed and power. True, it is theoretically possible to pick up seven weapons, but they're very elementary, consisting mainly of side shots and extra ammunition. Bearing in mind that *Frenetic* is an extremely tough and difficult game, a comprehensive range of weapons is absolutely vital. One only has to look at the add-ons in *Xenon II* to see the woeful lack of hardware in *Frenetic*. The sounds and music are pretty groovy, a must for the head banging fraternity; tough luck for those who prefer classical music or Big Fun!

The end-of-level guardians are fairly entertaining. Gigantic moons need to be destroyed and those 'oh-so-familiar' crustacea (shades of *R-Type* methinks) need a fair old crack of the whip to be demolished. A high speed chase commences at the end of each level. The music tempo increases, accompanied by a quick-moving background. As a high-tech fantasy shoot 'em up, *Frenetic* doesn't measure up. However, what it does offer are superb graphics with a very sophisticated presentation. This doesn't make up for the tedious gameplay, though, which calls for the patience of a saint. Definitely a game to buy on an uneventful day. After the success of such games as *Corporation*, *Chuck Rock* and *Car-Vup*, Core Design will, unfortunately, have to bite the bullet on this one.

Fiona Keating

A SPRITE FOR SORE EYES

Disappointingly, many of the enemy sprites are uninspiring – the best are spiders which spew forth deadly pellets and vicious offspring. The worst are tiny spinning baubles which look like rat pellets. Watch out for the fantastical backdrops, so complex that becoming trapped in the undergrowth is an extremely easy pitfall. It feels a little like being trapped in a lift and squashed!



CORE DESIGN £20.99

" A fairly mundane and tedious blasting game "

GRAPHICS	70%
SOUND	69%
LASTABILITY	50%
PLAYABILITY	59%
OVERALL	**56%**

THALAMUS









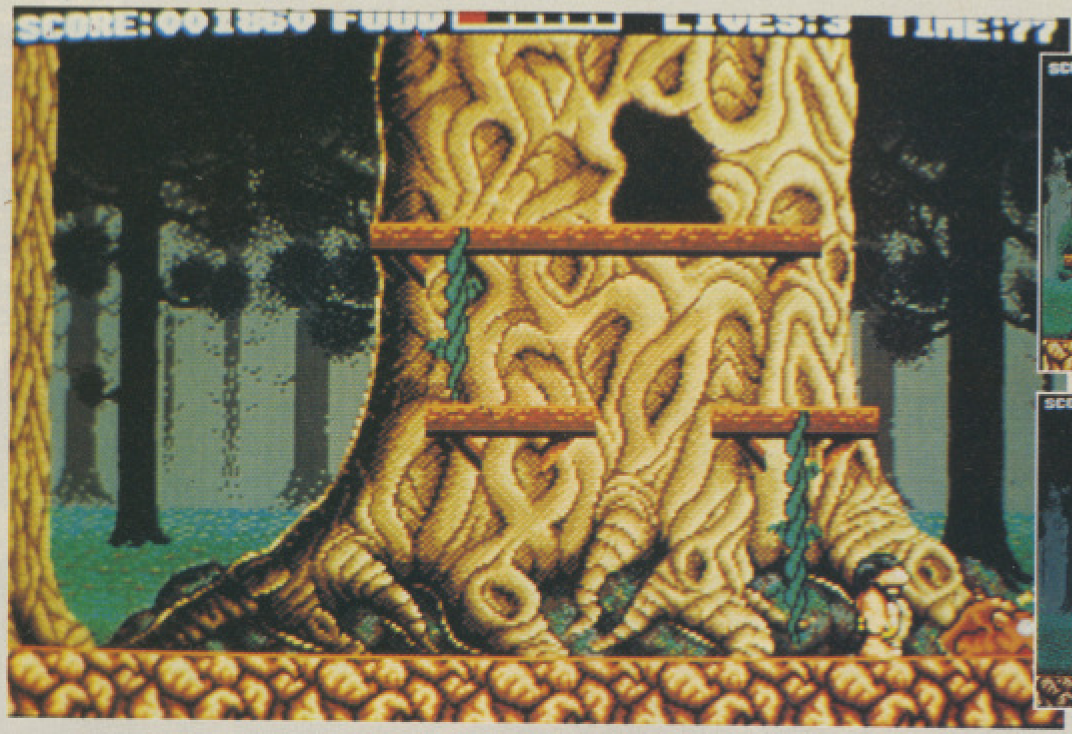
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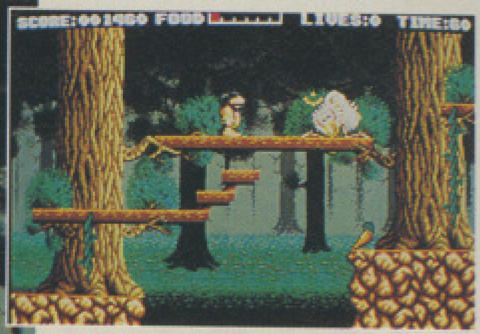
Your ship may be state-of-the-art — but can one small craft survive the mighty savagery of the Aalans? You have no choice: you're the only survivor of Armalyte Force — destroyed on the fringes of Delta Space. And if you don't eliminate the alien horde Earth will die.

Enter the forbidden zone — give 'em hell! Armalyte is classic shoot-'em-up action on five stunning levels of annihilation galore — a brilliant blaster to knock others for six!

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Our little hero can only exit a stage when he has sufficiently filled his cavernous stomach.



PREHISTORIK

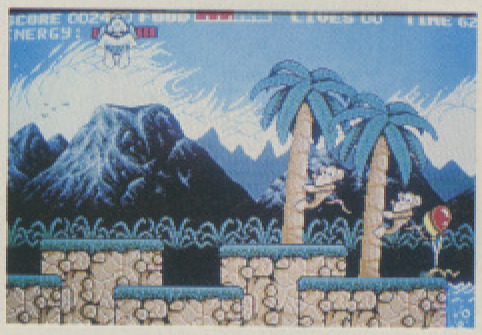
Casting a covetous eye at the worldwide success of Nintendo's *Mario* series of games, Gallic softcos, Titus, have invented their own cartoon character to star in a platform-packed romp. For their inspiration, Titus have travelled back to the Dinosaur Age. *Prehistorik* is both the name of this flick-screen platform extravaganza and that of the game's star, a sort of Primordial Danny De Vito if you like!

The game begins with Prehistorik asleep in his tree-top hideout, dreaming of a huge plateful of Bronto-burgers and chips. Awoken by his grumbling tum, the titular tribesman decides to head off into the Prehistroic jungle for a bite to eat. Wearing a yellow-and-black polka-dot loincloth, our carnivorous caveman has to travel through four platform-packed levels in his search for a meaty meal.

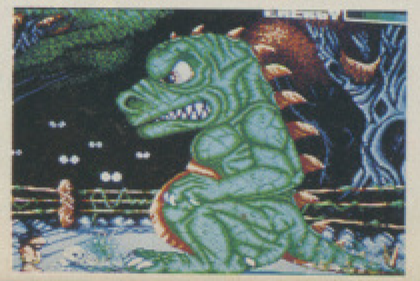
Prehistorik has to bash his way past an army of dinosaurs, grizzly bears, sickeningly-cute penguins, flying bats and Pterodactyls (which look more like parrots, to be honest). Each opponent is taken out by clubbing them



Entering tunnels and darkened caves reveals even more grub.



repeatedly over the head with Prehistorik's club – after a sufficiently long pummelling, they'll keel over and let you bounce on



their bonces to help fill your tum with grub.

Prehistorik's journey takes him through a rain forest, the icy waters and slippery mountain slopes of an arctic waste and an underground complex of lava pools and volcanic eruptions. Coincidently, each of these scenarios also make an appearance in Core's recent Prehistoric bashabout, *Chuck Rock*. There's even a certain amount of graphic similarity between the two ranging from the cute 'n' cuddly dinosaurs and coconut throwing monkeys through to the use of bold primary colours.

Where *Prehistorik* scores over its rival is the many bonus caves scattered throughout each level where hordes of extra food, extra lives and various helpful loot can be plundered. There are also three extra levels which involve a knockabout with a charging rhino, a big mama of a dino and her army of young siblings, and a gigantic caveman. Set in a huge boxing ring, Prehistorik has to repeatedly club his opponents until they submit. Unfortunately, the difficulty level has been set way too high making them almost impossible to complete.

Although each stage has a number of new creatures to thump, many reappear from previous levels which smacks of creative redundancy. The gameplay is thus somewhat repetitive, with no real challenges or puzzles to solve, and it's also incredibly slow. This can be frustrating, and lacks the on-screen action that graced Chuck Rock. Despite picking up a clutch of awards on the Continent, it fails to impress.

Dan Slingsby

TITUS £19.99

"A run-of-the-mill platform game. . ."

GRAPHICS	68%
SOUND	71%
LASTABILITY	70%
PLAYABILITY	73%
OVERALL	**72%**

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MANCHESTER U

With the Reds sweeping all before them in the Cup Winner's Cup, Krisalis look

After the flood of excellent footy games released last year to cash in on the World Cup, 1991 has been noticeably devoid of decent soccer sims. The CU Premier League All-Star Division has had to make do with the data disks for Anco's superb *Kick Off 2*, turning our collective noses up at such taudry recent efforts as Simulmondo's *I Play 3D Soccer* and CDS's *European Superleague*.

Now, in a masterpiece of timing, Rotherham-based softcos, Krisalis, have come up with the follow-up to last year's *Manchester United* kickabout. This time the squabbles of the domestic league have been left behind as United set off to conquer Europe and teach the rest of the world what a decent game of footy is all about.



The goalie pulls off a great save and punts the ball up field.

The European version offers a choice of all three major competitions plus the Super Cup for those who succeed in guiding United towards the winner's rostrum in either the European or Cup Winner's cups. More than 250 clubs are included in the three competitions, including household names from the likes of Iceland, Norway and Luxembourg(!), and each is represented by their authentic club insignia and player line-up. The game's many menus are all easily accessible, thanks to polished presentation screens that use a system of icons to guide the player through the many choices, options and varied statistics.



As with the first game, the European version offers a forced 3D perspective which gives a grandstand view of the pitch as opposed to *Kick Off*'s bird's-eye view. The cartoony sprites of the original have been replaced by more realistic-looking players and the game also benefits from a larger playing area and a greater range of shots and set pieces.

It's a game that's easy to jump straight in with, thanks to the simple joystick controls, but it also offers hidden depths and trick shots which only become apparent after frequent play. For instance, it's possible to set up your player for a diagonal run, back-heel the ball to another player who can then lob the ball into the goal area for a third team member to head it into the goal. Such complex gameplay might sound daunting, but is very easy to pull off.



When taking a free kick, a yellow target indicates where the ball will end up.



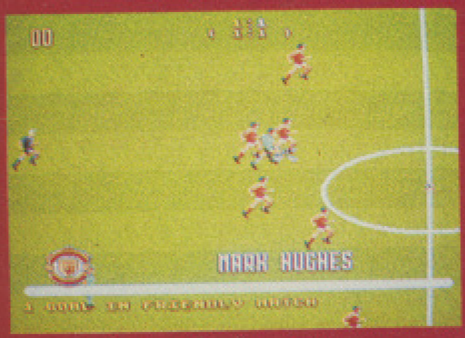
Players race back to the halfway line after each goal.

The player nearest the ball is the one under direct control. Once possession is gained, the ball will stay at the player's feet as long as he doesn't make any swift changes in direction or acci-



UNITED EUROPE

...ook s et for their own European glory. Dan Slingsby reports from the touchline.



Hughes celebrates sinking a 30 yarder into the net.

dently stabs the fire button and kicks the ball away. To gain possession, simply weave in and out of a player's path as he dribbles the football or pull off a sliding tackle by whacking the fire button as you run towards the ball. Tackling a player from behind, however, will frequently result in a yellow card from the ref who tends to be a bit card happy at the best of times. Our esteemed editor, the gentlest of souls off the pitch but a fouling hatchet man on it, managed to have four players sent off for just such an offense.

A quick stab on the fire button will send the ball scuttling up the pitch, but there are a range of after-touch options which make the match more entertaining. It's possible to curl or lob a ball to perfection as well as producing a volley, headers or a sliding shot which either result in spectacular goals or make you look incredibly stupid for attempting such a kick in the first place. Add to that a range of corner kicks, free kicks, throw-ins and penalties and you have a convincing array of shots at your disposal.

Before wading into the opposition, a quick look at the opposing team's playing formation is advisable so that ➢



The nimble-footed Norwegians evade yet another flying tackle. Is the ref blind? Does he have a mother?

UP FOR THE CUP Krisalis must have a crystal ball to hand when deciding the release schedule of their games. The original Man Utd game was released the minute the Reds bagged the FA Cup, and this season sees them releasing the sequel just as United walk off with the Cup Winner's Cup. How's that for timing?!

If you're wondering why Krisalis picked Manchester United as the team to transfer to the pixel pitches of the Amiga, perhaps it has something to do with the estimated 250,000 followers the team can count on across Europe and the fact that Krisalis's boss, Tony Kavanah, is a committed United supporter of many years standing.





It's possible to play a friendly match at any time during a cup run. *Right*: Use this screen to select the best playing formation depending on the opposing team's line-up.

MANCHESTER UNITED EUROPE

Manchester United Europe, takes this world famous club into the European arena of club knockout competitions, which includes the European Cup, European Cup Winners Cup, UEFA Cup, European Super Cup and the World Club Championship held each year in Japan.

Game features! 4 player option (using 4 player joystick adapter Amiga & Atari ST), full goalkeeper control (Amiga & Atari ST), new control method in-corporating one touch football and aftertouch, substitutions (animated 1 Meg Amiga), players number on shirt (Amiga & Atari ST), name of player on the ball, full screen (Amiga), yellow and red cards, sending off, action replays (1 Meg Amiga), player statistics in competition, 7 saved game options (Amiga & Atari ST), 170 club badges of the major european teams (Amiga & Atari ST), penalty shoot outs in cup competitions, arcade only option, management only option or full simulation option.



KRISALIS SOFTWARE LTD.

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MANCHESTER UNITED EUROPE

alteration's to United's line up can be made. There's also a battery of statistics that can tell you who did what at the end of each match – a useful idea even if it's only used to substitute a player who looks likely to collect another yellow card and get sent off. You can chose from up to four subs with a neat animation sequence showing the players warming up before they make their entrance included for those of you with 1 Meg machines.

The goalie in each match is computer controlled except for penalties when you have the option of send the goalie diving either to his right or left. It's also possible to play a four-player match, if you've got one of the special plug-in adaptors that are currently available, so that one player controls the outfield on each team and the other two get lumberred with the more boring task of controlling the goalies. Another extra is the replay facility which lets you view the last ten seconds of the game at any time. Great to watch that forty yard lob sink slowly into the back of your mate's undefended goal!

Apart from one or two reservations, such as the inability to switch control between players at crucial points in the game and the slightly slow movement of the players across the pitch, this is a fine addition to the football game genre. There are few disks I take home from CU Towers to add to my collection, but this is definitely one of them.

KRISALIS £25.99

" Brilliant kickabout set to rival Anco's Kick Off "

GRAPHICS	91%
SOUND	83%
LASTABILITY	86%
PLAYABILITY	90%
OVERALL	**90%**





Classy presentation screens help make the maze of game options more understandable.



THE GLORY, GLORY YEARS

With last year's FA Cup win and this year's European Cup Winner's Cup success, United have made a welcome return to form. The club has not always courted success, however, and their first few years of existence saw the team struggle to beat even the most abysmal opposition. Originally called Newton Heath, the club didn't join the Footbal League until 1892 when they ended the season firmly entrenched at the bottom of the table.

Although United picked up the league title in 1908 and the FA Cup the following year, the interwar years proved particularly fruitless and the club had to be saved from bankruptcy by a local businessman. During the Second World War, United's Old Trafford ground was bombed by the Luftwaffe forcing United to share Manchester City's Maine Road ground.

After the end of the Second World War, the now-legendary Matt Busby took over as manager. Within six years, United had picked up the league title, FA Cup and been league runners-up no less than four times.

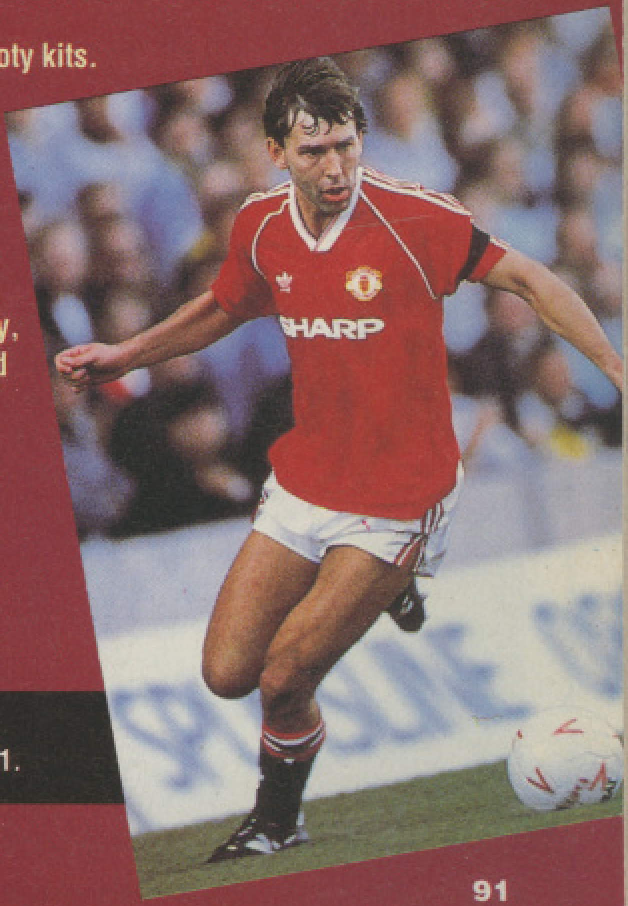
Busby also encouraged a number of young players who eventually worked their way into the team. 'Busby's Babes', as they became known, took the team onto even greater glory winning four more league titles. Unfortunately, fate conspired against the team, and many were killed in an horrific plane crash in Munich. Undoubtedly, the 6th February, 1958 is a black day in British football. After having beaten Red Star Belgrade to reach the European Cup semi-finals, the team were forced to stop-over at Munich for refuelling. As a heavy snow storm raged, the plane attempted to take off only to crash at the end of the runway as the engines failed. Half the team died and many others were seriously injured.

Building a new team around the talents of Bobby Charlton, George Best and Denis Law, United clinched their seventh league title in 1967. The club then went on to secure the European Cup the following year. Although United have since picked up the FA Cup no less than four times, the club has had little other success. Plagued by injuries, the sacking of manager Tommy Docherty after an affair with a physio's wife, a number of multi-million pound transfers that went wildly wrong, and wracked by boardroom disputes.

WIN 5 MAN UTD SOCCER STRIPS

Amaze and impress your friends with these stylish footy kits. Yep, we've got five sets of Man Utd shorts and tops to giveaway in a brill compo courtesy of Krisalis supremo, Tony Kavanah. These are the authentic kit as worn by Robson, Ince, Webb, Blackmore, Sealey and co., and would cost an absolute packet in the high street.

So, how can you win one of these terrific prizes? Easy, just answer the three brainstraining questions printed below and get your entries to us (on a postcard, please!) no later than 26th July. Good luck!



1. **Who is Manchester United's regular captain?**
2. **What is Man Utd's nickname?**
3. **In what year did United first win the FA Cup?**

Send your enteries to: CU Amiga, 30-32 Farringdon Lane, London, EC1R 3AU. Not to arrive later than 26th July, 1991.

GERM CRAZY

Imagine a body ravaged by disease and almost certainly dying if desperate measures are not meted out immediately. *Germ Crazy* from Electronic Zoo involves a vicious battle against mutant strains of the cold virus.

Although based on war strategy games, *Germ Crazy* concentrates on fighting infections that destroy the body, rather than destroying other people. What a refreshing change! So all you Dr Kildare fans start boning up on anatomy, cytology and urology – perhaps you might then gain a useful insight into this game. It takes a while to find the miracle cure, if indeed there is such a thing. Not so much *Germ Crazy* as driving you Plain Crazy. Over a thousand different play options may befuddle the mind, so start slowly and work your way around the game. There are three difficulty levels: a small section of the body like the hand, a limb and, hardest of all, the entire body.



Remember how a cold creeps up on you? One minute you feel fine, and the next it seems as if paralysis has struck. In *Germ Crazy,* the countdown time is thirty seconds before those bugs start multiplying in the system. Mother Nature, quite naturally, is not going to take this invasion lightly. Defences include a well-stocked larder of 28 different body agents comprised of antibodies, statics, and mobiles that will attack the marauding virus. These take the form of characters from past games, as in the Muncher which chomps *Pac Man*-like around the screen.

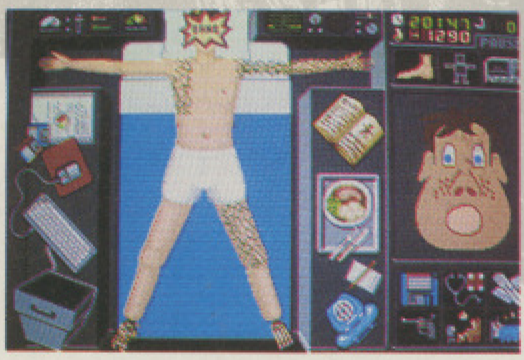
All controls are mouse operated. Clicking on the body agents and transferring them to the infected parts will start off an almighty battle between disease and health. A useful tip is to find out the merits of each agent so that they can be used in the most effective way. There is an aura of authenticity about *Germ Crazy.* Many screens can be accessed to give information on temperature, levels of pain, hunger and whether the body needs to rest.

Fighting a losing battle against the virulent strain may call for something a little stronger than the body's own defences. The medical services at your disposal include the NHS, the Private Clinic, and, most dodgy of all, the Black Market which contains tons of drugs with plenty of side effects. Artificial limbs sell cheap in this illegal racket; click on the jagged saw covered in blood!

Be as sadistic as you dare. Give plenty of injections and hear the winces of pain. The game is enhanced by a soundtrack of heart beats which thump distressingly. Maniacal laughter can be heard when a part of the body







is lost to the mutant hordes. Better get Doogie Howser MD in to prevent cardiac arrest!

Germ Crazy is an intriguing game in which it is very easy to lose yourself in fighting the battle in the body. Although the graphics are fairly elementary and not exactly breathtaking, they serve in creating a scenario for the combat. One of the more constructive games to come out, which is surely so much better and enjoyable than killing everything in sight.

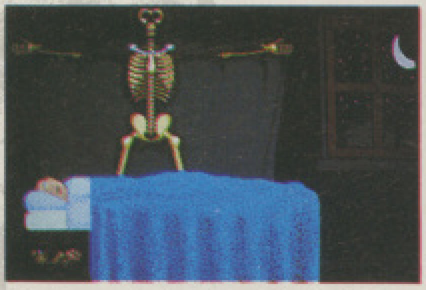
Fiona Keating

ELECTRONIC ZOO £25.99

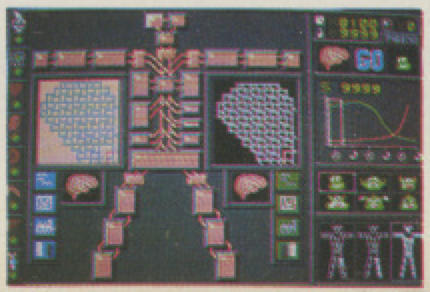
"A Fantastic Voyage battling insidious killer bugs"

GRAPHICS	75%
SOUND	76%
LASTABILITY	80%
PLAYABILITY	82%
OVERALL	**78%**





Panic as a virulent germ starts its attack and the body suffers.



HEROQUEST

Heroquest the boardgame has sold obscene amounts, so it's no surprise to see that Gremlin have translated it to the home computer format. The cross between Dungeons and Dragons and more traditional boardgames has caught the imagination of people everywhere, and this is a faithful reproduction of the game.

There are four characters to choose from:Elf, Dwarf, Wizard and Barbarian. Up to four players can take part in the quests, each controlling one of the characters and competing against the others. The characters have different skills: the barbarian is the best fighter while the wizard has the best spells and cerebral abilities. Scenarios increase in difficulty and complexity as the game progresses towards the lair of the evil wizard Morcar.

The computer game mimics the idea of rolling dice to determine the number of action points – only it shows up onscreen as a spinning coin! The player clicks on it to stop it spinning and then moves, searches or engages in combat. Again, the combat system is faithful to the boardgame; each combatant spins a number of coins and compares the result to his opponent's throw. Skulls represent attack and shields defence.The person with the most of either gets to block the attack or hit the enemy – a draw means no effect. Examine a room for secret doors or hidden treasure. A pull-down menu charts the player's progress, as well as giving pointers to unseen areas and the likely locations of hidden rooms. Killing monsters gains the player money; but only the first player to complete the task and escape through the exit gets to claim the reward. A mixture of heroism, common sense and downright treachery are the best methods to use in order to win.

enough action points. Unlike the boardgame, the Amiga version can be played solo, with the computer taking on the role of Morcar, the evil wizard. However, the atmosphere and sense of competition are definitely limited by this. The graphics are excellent, clear and distinctly unflowery. The sound isn't anything special with the exception of the noise of the spinning coin; this is fantastic (and needs to be because you'll hear it hundreds of times).

The scenarios give the players a not-so-gentle learning curve. The first mission, to simply find the exit and be the first to escape, has few monsters and only a couple of traps. The fourteen quests range in subject from the rescue of a prince to escaping from a jail cell. As the levels unfold, the over-riding mission to kill or at least neutralise Morcar becomes more and more important. The final level in Barak Tor pitches the adventurers against the might of the Witch Lord, and his defeat will prevent Morcar from gaining control of the lands. Only the best warriors and magicians stand a hope, so practice well before trying!

One of the nastiest shocks awaiting the adventurer is the presence of traps. The dwarf comes equipped with anti-trap picks but the rest of the characters take pot luck. Jumping the pits is an option for those with

Which brings me to the gameplay. There's nothing to fault it, and the game moves in a logical fashion. A sense of atmosphere is hard to get in a game like this but somehow Gremlin have pulled it off. My main quibble is that once a mission is completed, lost energy is not restored.The only other fault I can find is the lack of interest for solitary players. The difficulty of the scenarios assumes at least a couple of players, so those playing on their own might find it somewhat frustrating. Still, Gremlin must be congratulated for a job well done.

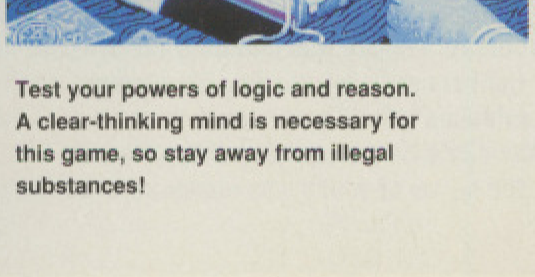
Matt Reagan

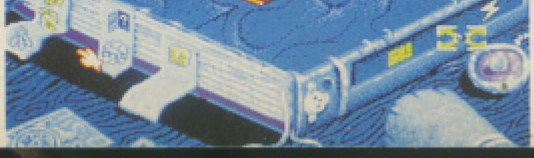




Do you dare to take on the evil sorcerer? Chances are you'll be pushing up daisies!







Test your powers of logic and reason. A clear-thinking mind is necessary for this game, so stay away from illegal substances!

GREMLIN £24.99

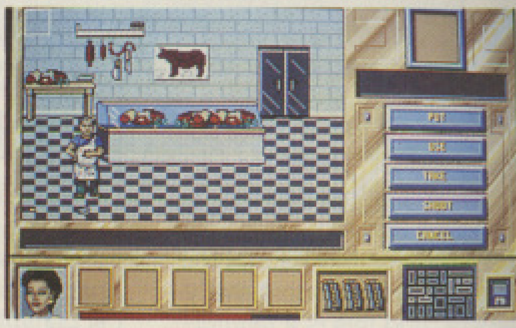
“A wizard of a game best played with a few pals”

GRAPHICS	81%
SOUND	77%
LASTABILITY	84%
PLAYABILITY	75%
OVERALL	**81%**

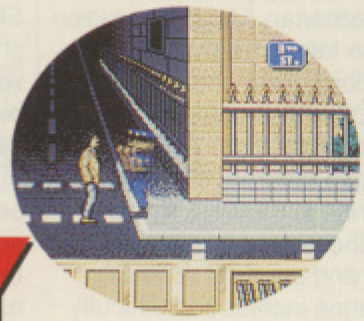


Each family has a trio of hardened gang leaders.


The female hood takes out a dangerous sniper.


Talk to key members via a simple icon.

CRIME DOES NOT PAY



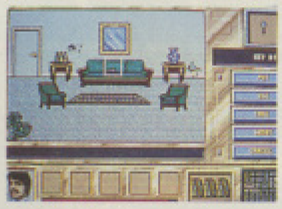
A small red seal on the cover of *Crime Does Not Pay* boasts that it is officially endorsed by The Mafia – if that's true, then there should be a few worried people at Titus's French offices because this is one of the worst games I have ever had the misfortune to play. The scenario involves taking over the mantle of the main gang leader and climbing through the echelons of power until the status of Mayor is attained. To do this, the streets of *Crime*'s unnamed city must be traversed, and its many buildings scoured for clues, money and objects with which power can be bribed or stolen. So far, so good then. The main reason *Crime Does Not Pay* fails is that the premise of the game is completely wasted within a tedious game structure which plays at the speed of a hobbling sloth and is about as exciting.

Crime is split into two distinct sections, with the main bulk of the game set within the many flick-screens that make up the city. These streets are inhabited by a series of Policemen and a few dubious hoods, but to meet the key characters who'll speed up your path to Mayordom, buildings must be entered and the people within interrogated or cajoled. In addition, whilst hunting for the central characters, the odd bit of burglary can add such useful items as stockings, bullets, safe codes and blackmail papers to your five-item inventory. When searching a house, a view of the room is shown as the screen's central image and, using a series of icons, the enclosed objects and people can be collected and questioned. However, this system, whilst simple in theory, proves to be frustrating in the extreme thanks to a series of over-responsive controls. In addition, the control system then swings towards unresponsiveness during the walkabout sequences, with the three gang members strutting around and reacting very slowly to the wrenching of the joystick.

During these sections, the animation is extremely stilted and, for absolutely no reason, the character's walk starts to twitch and stop – and although it would be hard to imagine any worse animation, *Crime* excels itself in its attempts. Similarly, on drawing a gun on one of the attacking muggers or gun-toting bad guys, positioning the weapon's cross-hair is a real hit'n'miss affair, and the delay can cost the player valuable energy. These faults, along with the unbelievably tedious gameplay and wasted opportunities, make *Crime Does Not Pay* a real still-born effort. In all, Crime wouldn't push a C64 to its limits, and to expect Amiga owners to part with their hard-earned cash for this pile of tripe is a diabolical liberty. Avoid.

Steve Merrett




As well as containing accomplices and thugs, houses often contain useful info.

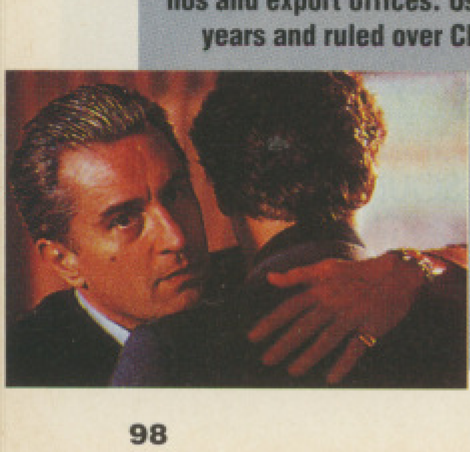
TITUS £25.99

"Tenth rate arcade/adventure – complete rubbish"

GRAPHICS	60%
SOUND	41%
LASTABILITY	25%
PLAYABILITY	27%
OVERALL	**31%**

MAGIC-AL

The undisputed King Of Crime is easily Chicago's Al Capone. Rising through the ranks of the Mafioso, Capone built up a massive empire before becoming top dog of all the Windy City's crime syndicates. With operations ranging from prostitution to the liquor-smuggling times of Prohibition, he covered his shady dealings via a series of front operations and laundered his ill-gotten gains through assorted laundries, casinos and export offices. Using a series of accountants, Capone got away scot-free for years and ruled over Chicago with a rod of steel. Prone to the odd violent rage, Capone dealt with untrustworthy employees himself, and his reputation as a tough boss reinforced his control. Eventually, Capone was jailed for tax evasion, such was the tight security surrounding his shadowy dealings, but the evidence gained was enough to put him away and out of the city's hair. It was in jail that Capone finally died, the cause of which was rumoured to be Syphilis.



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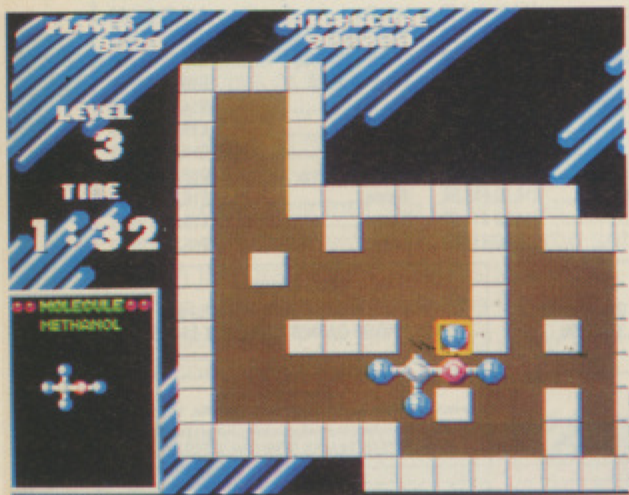
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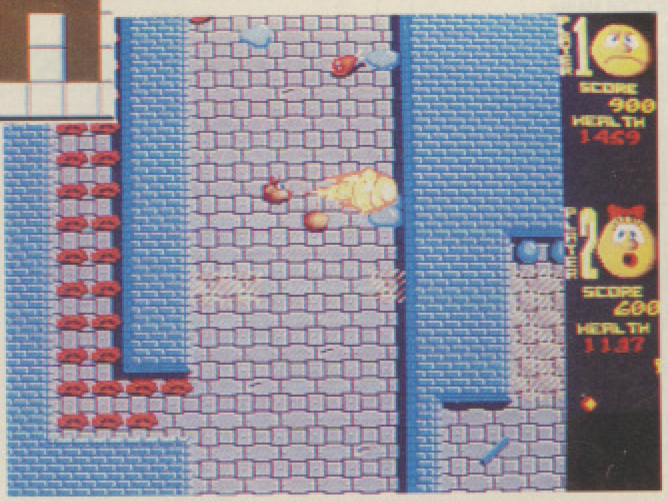
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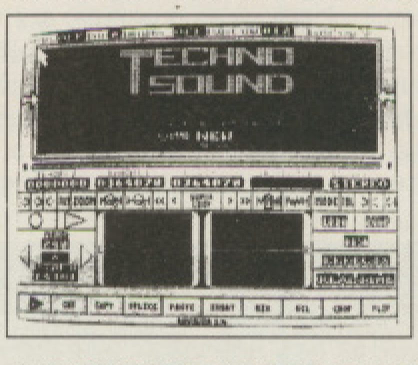
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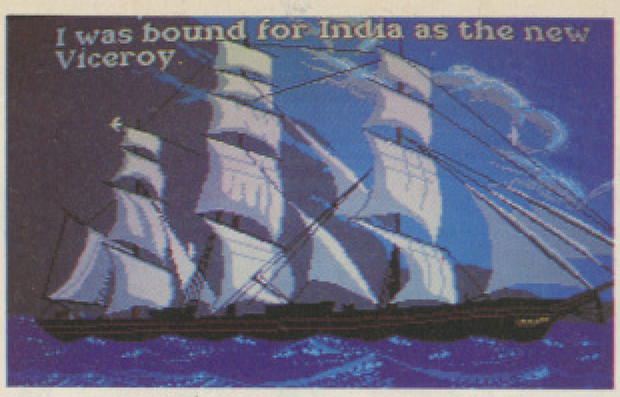
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CHAMPION OF THE RAJ

India: land of spices and sumptuous wealth. So full of riches that greedy nations, such as the British and the French, have been tempted to grab the spoils. *Champion of the Raj* is about this historical struggle for power and possession. To complicate matters, the Thugs are on the rampage, sacrificing many victims to their voracious goddess, Kali. The plot thickens, and so does the brain. Now read on...

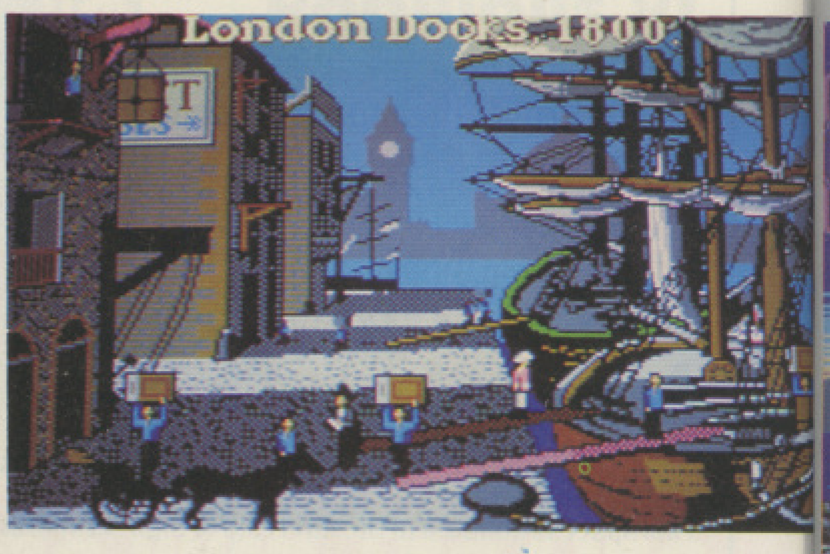
Champion of the Raj is fundamentally a strategy game with a few arcade sequences added to pull in the punters. Choose one of the six leaders which include Sikh, Mogul or European, to fight over strife-ridden India. Why not carry on the colonies and select the role of Viceroy of the British East India Company. Nothing wrong with plundering is there, pip, pip!!?

And so to the heart of the action. The Headquarters Screen has a map of India. Clicking on a territory will summon up details concerning army size, wealth, and weaponry; useful for weighing up the pros and cons of a quick skirmish. Depending on your mood, attack if you're feeling grumpy, or talk in order to negotiate. It may still come to a savage arcade contest, such as the tiger hunt or elephant race, to prove that you mean business. Or rest easy on your laurels and give the natives a taste of pomp and ceremony. Hold a Durbah (you've got to be ethnic and trendy, haven't you?). This parade of elephants will have the tourists flipping their lids with gratification. You'll just love it if you have a yen for the Lord Mayor's show or a royal wedding. Beware, though, some of the 'graphic' sections take far too long to load and to run.

So much for your efforts to keep the unwashed happy. There are traitors amongst your disloyal soldiers. You can quietly oust them, but you'll have to dismiss about 4,000 troops to be sure of avoiding an armed insurrection. But if you take on the insurgents head-to-head you'll have to swordfight


Exciting military exercises, part 1







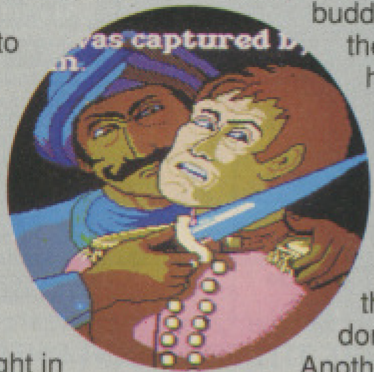




Little do the over-dressed turkeys on the left know that they have been invited to an anarchist party, and that they are the main course! Singing Land of Hope and Glory as thejr party piece is not going to help!

with a loin-clothed rascal. A sorry end awaits the loser, who is forced into the clear blue waters of the Indian Ocean.

You'll have to keep your wits about you, as the advice from the so-called gurus can be very unhelpful – here's a gem: 'An expert is someone brought in at the last moment to take the blame'.Taking advice of this sort of calibre will make you as popular with your fellow politicians as Adolf Hitler!



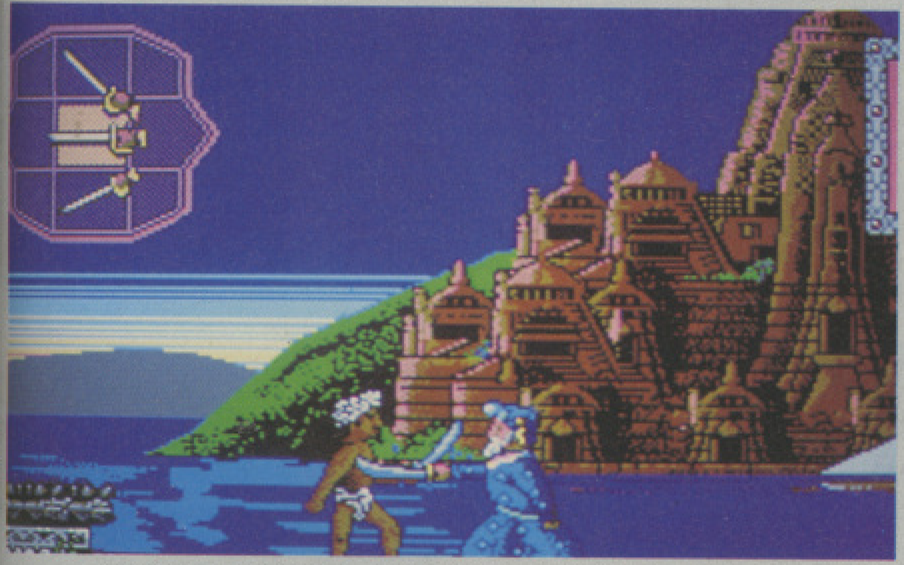
Champion of the Raj is excellent training ground for budding evil despots of the world. The crops have been destroyed and famine is rampant. What will you do? Either let the people starve or save them by giving a donation of money.

Another interesting problem concerns ancient temple treasures. The national museum wants them but it's oh so tempting to melt them down for your treasury!

Champion of the Raj is full of developed ideas and has a very entertaining storyline. However, the main drawback is the huge amount of disk swapping that is required and it's strongly advisable to have a second disk drive. Another tiresome feature is the time that it takes to load. Patience is something you'll need by the truckload if you're going to get into this game. The graphics aren't bad, but one of the greatest shortcomings is in the sound department. For a game of this potential, melodies consisting of what sounds like an elaborate police siren just aren't enough. An enjoyable game to play nevertheless, although Mahatma Ghandi is probably spinning in his grave.

Fiona Keating





Nobody ever leaves home without a sword in this game. They are most often used as tickling sticks or for trimming untidy hairdos. Short back and sides for you, sir?

THUGS FOR THE MEMORY

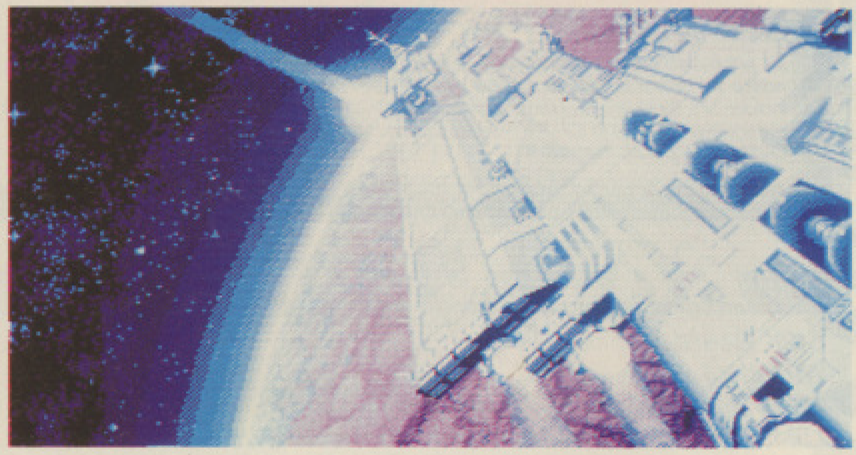
The word 'thug' originates from the Indian practice of Thugee, a form of highway robbery used by devotees of the Hindu goddess Kali. Thugs strangled their victims from behind with a cloth that had a coin consecrated to Kali knotted in one of its corners. During the latter part of the nineteenth century, more than 3,000 Thugs were arrested.

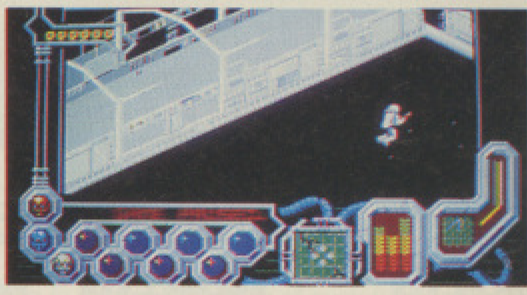
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“Pretty – but a bit of a slog up the Kyber. . . . ”

GRAPHICS	74%
SOUND	60%
LASTABILITY	70%
PLAYABILITY	71%
OVERALL	**70%**

WRECKERS

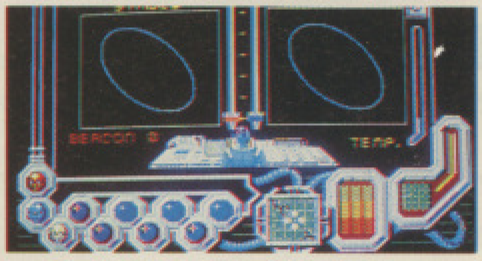




W*reckers* is an isometric, fully scrolling shoot 'em up with the player controlling a trio of space cadets. The game's scenario tells of an important orbiting outpost, which is currently under attack from globular aliens. With the rest of the crew out of action, it is up to the player to repel the enemy invasion using whatever means you can find aboard the station.

The game opens with the invitation to select one of the three crew members, and the selected hero is then dropped into the play area. The station is a massive beast, comprising a series of lifts, shuttle stops, and murky corridors, and the heroes can be guided through this area using the joystick, whilst the firebutton either fires their lasers or, depending on their proximity to the relevant equipment, lets them utilise the ship's computers or assorted modes of transport. To allow the player to get used to the controls, the actual Wreckers' invasion takes a while to build up, however, once the globular creatures start to swarm the action really hots up. Drifting in from space, the Wreckers enter the ship by attaching themselves to the station's walls and use osmosis to pass through the steel structure.





As the Wreckers attack, they must be located and shot before their menace can be finally ended. And the nice thing about the game is the wide variety of ways this ultimate end can be achieved. Awaiting your attentions outside the station is what appears to be a hoover which can be used to suck up any nearby creatures, and the trio can also leave the safety of the station and take the battle to the oncoming Wreckers – oxygen supplies permitting, of course. There's no doubting that *Wreckers* is a very polished game, and quite enjoyable, too. The trouble is that there doesn't seem to be any sense of urgency to the invaders' attack, and this seems odd seeing as you are the World's most important outpost. This is only a minor gripe, though, and for those of you who enjoy something a little more cerebal, *Wreckers* should fit the bill ideally.

Steve Merrett

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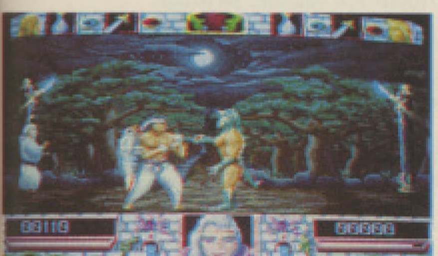
" Galactic shoot 'em up with some nice twists "

GRAPHICS	71%
SOUND	59%
LASTABILITY	65%
PLAYABILITY	82%

OVERALL 72%

HEART OF THE DRAGON

Step into an oriental world of mysticism, magic and martial arts mania courtesy of this thump 'em up which has 192-colour arcade screens and 3-D graphics. Assuming the persona of Tommy Lee, Kung Fu expert and superstar, you have to overcome the nefarious sorcerer, Li-Kuan, which is a hard-task for the thick-skulled and brawny hero. Luckily, help is at hand in the shape of austere, snowy-haired ascetic, Master Chi. He will assist in the quest with magical powers of levitation and deadly psionic blasts.







Travelling around the country brings many gifts including magical aids and healing potions. These have the desired effects of breathing back life into the dying and ward off evil spirits.

Moving around the area is done via the adventure screen, which is the decision-making portion of the game. A compass informs you of direction, so boy scouts and orienteering experts amongst you may breathe easily. The arcade (fight) screens bring up the baddies; amongst their numbers are mutant rock dwellers, half-snake women and horrific monsters. The scenery changes from mountains to forests to unbridgeable chasms. Making a map of the terrain may prevent travelling in ever decreasing circles!

Tommy Lee has a range of moves which are controlled with the joystick. They include the high jumping spin kick, which is very useful for attacking foes without incurring much injury. Additionally, smaller adversaries can be dispatched with a subtle low kick. The game is a colourful romp which has plenty of activities, exploits and puzzles to keep one occupied. What seems to be lacking are smooth-moving sprites – the monsters tend to lumber around in an ungainly and awkward fashion. Basically, *Heart of the Dragon* comprises standard gameplay spiced up with an impressive colour range and a comprehensive number of adventures. Not one to set hearts or dragons on fire, but an average and moderately enjoyable addition to the ever-bustling martial arts games collection.

Fiona Keating

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" Grunting good fun for intelligent Kung Fu fans "

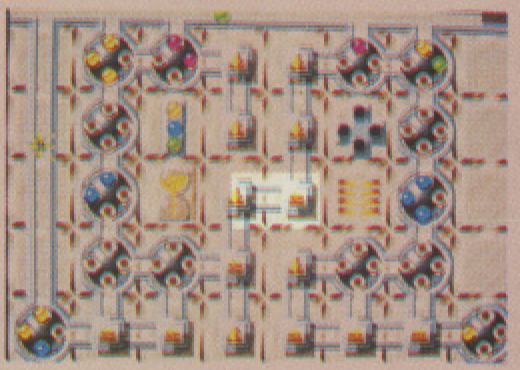
GRAPHICS	80%
SOUND	75%
LASTABILITY	76%
PLAYABILITY	78%

OVERALL 77%

LOGICAL

Joining the ranks of *Tetris, Puzznic*, and *Block Out*, *Logical* is a puzzle game with balls – literally. The recent stream of puzzlers have been a rather lacklustre bunch, with limited lasting appeal. To an extent, the same can be said of *Logical*, but it does prove rather more addictive than, say, *Gem'X* or *Welltris*. As with all the best puzzlers, the basic idea's extremely simple. The screen is made up of a series of tunnels, and connecting these tunnels are a cluster of cogs each of which feature four recesses. At the top of this area, a series of coloured balls are pumped into the play area, and the player must group similarly-coloured balls within each of the wheels, until every wheel has been completed a predetermined number of times.





The game is controlled via the mouse, with the right button turning each of the receptacles and the left button releasing a ball into the nearest channel. However, whilst these balls are being juggled to and from the many wheels, a time-limit ticks away, limiting how long a freshly-launched ball can be left unattended.

In terms of presentation and on-screen information, *Logical* is perfect. The colour of the next ball to be launched is indicated, and the graphics are attractive without being cluttered. The main problem with the game, though, is that the whole process just gets so dull. There's very little variation within its 99 stages, and repeating the same process, no matter how intricate the levels get, doesn't hold much excitement and can be excrutiatingly dull. I don't want to sound too damning about *Logical*, as it does prove rather addictive, but I can't help feeling that there should be more to it, and, as such, I have my reservations.

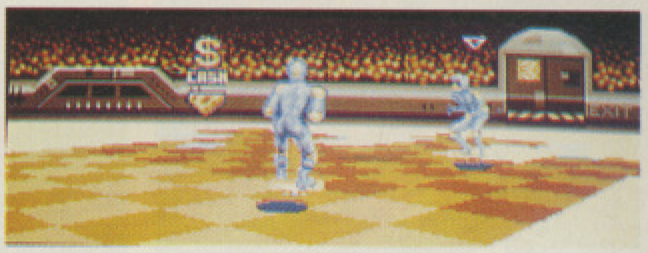
Steve Merrett

RAINBOW ARTS £19.99

"A nice idea, but doesn't warrant the price tag"

GRAPHICS	68%
SOUND	65%
LASTABILITY	62%
PLAYABILITY	73%
OVERALL	**66%**

STORMBALL



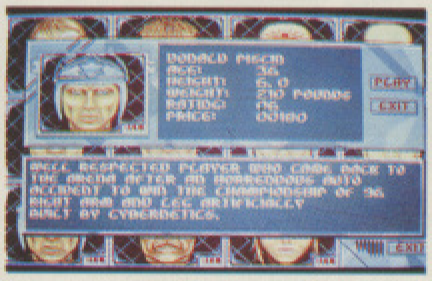
Following in the pixel pathway of such futuristic games as *Speedball 2, M.U.D.S., Cyberball* and *Disc*, *Stormball*'s been programmed by Paul Caruthers, the brains behind such hits as *Archapelogos*, and 3D shoot 'em up, *Resolution 101*.

The scenario is woefully familiar: In the near future Stormball has literally taken the sporting world by storm and is watched by millions of fanatical fans. It's a deadly sport, played with superfast hardened metallic balls capable of shearing off the odd arm or two – and that's if you're lucky!

The pitch is made up of a number of coloured tiles in an enclosed arena. There are over 40 such pitches to choose from, each with a different layout and combination of high and low-scoring tiles. There's also an editor option with which you can create up to 60 new ones.

Stormball isn't a team game, but involves two players in a race to accumulate the most points in a four quarter match. Points are won by slamming the ball across an opponent's half of the pitch – each tile the ball passes over scores a number of points depending on the tile's worth. Various tiles act as blockers or ramps and some can boost the speed of the ball or wipe out your score for that particular throw. Additionally, there are bonus symbols which appear at random and, when hit, can bestow greater speed on a particular player, incapacitate your opponent for a limited time, add 500 points to your score or 100 credits to your bank balance, and send shards of energy in all directions picking up masses of points into the bargain.





There are some nice touches such as a stats breakdown after each quarter, a practice droid to hone your skills before taking on players from the professional league, and being able to place a bet on the outcome of each match. Unfortunately, the game fails in the playability stakes. The players move awkwardly, it's hard to distinguish the different coloured tiles, and the scrolling is far too jerky for my liking. The 2D sprites superimposed on a 3D playing field only highlights the lack of animation in the players' movements and points are practically scored at random in many cases. It's also incredibly slow.

Obviously, comparisons will be drawn to the Bitmaps' *Speedball*, if only because the game is widely held to be the best of its type. Perhaps if *Stormball* had adopted that game's overhead view, the gameplay would have been more accessible. As it stands, Millenium's new release is nothing more than a glorified 3D version of *Arkanoid*, and a very slow one at that.

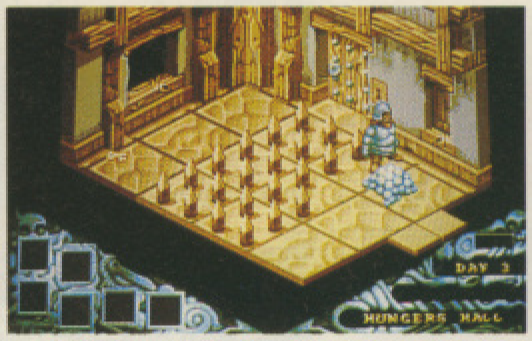
Dan Slingsby

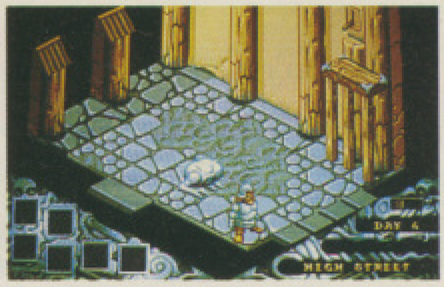
MILLENIUM £25.99

"One of the weakest futuresports yet. . ."

GRAPHICS	70%
SOUND	40%
LASTABILITY	70%
PLAYABILITY	58%
OVERALL	**60%**







CADAVER-THE PAY OFF

The Payoff is the sequel to the adventures of *Cadaver*, involving Karadoc, the heavily armoured person of diminished stature. An isometric puzzle game which takes place in a village setting, our diminutive hero is trying to claim his reward from patrons who seem to have conveniently taken leave of the country.

The game is in a similar style to the first adventure, the difference being new puzzles, rooms and riddles to solve. Targeted exclusively at *Cadaver* fanatics, the makers of the game used the skills of experienced players to find out what would make an exciting, new sequel. The result is a concise and sharp conundrum with plenty of mysteries to make the brain achieve cerebral pyrotechnics.

One of the most endearing aspects of the game is the character Karadoc. Something of an anti-hero and misfit, the poor misunderstood duffer is treated with insults and hatred by everyone he comes across. Probably because of this treatment, Karadoc has learned to look after himself and can usually get out of scrapes.

The layout and background to the game is planned well, enabling the player to travel through rooms, village squares, temples and caves. Tip-toeing through the rooms is essential for picking up valuable objects, spells and potions. These can be used to befuddle the various monsters, which range from squeaky metallic blobs to floating bloodshot eyeballs. Killing them is not necessary, in fact, they can be put to good use to help in the quest. For example, some monsters are heavily addicted to gold and will go to any lengths to acquire it. A nifty spell enables you to capture and then release them to collect gold from dangerous nooks and crannies that Karadoc would rather avoid.

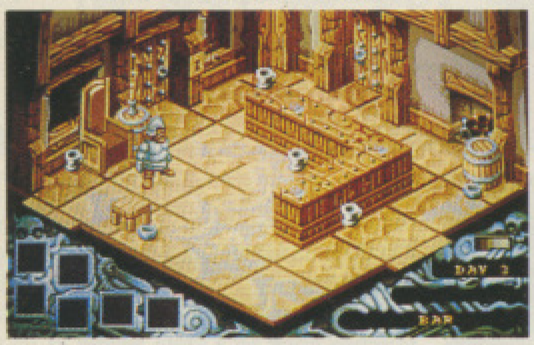
The Payoff is filled with cryptic, mind-bending puzzles which truly give a sense of satisfaction when solved. Although the game will be savoured by *Cadaver* fans, it could also be addictive for those who have not crossed swords with the character before. Unfortunately, though, you'll have to fork out for the original game's disk to load up these data disks.

Fiona Keating

RENEGADE £TBA

‘A workmanlike follow up to a brilliant game. . .’

GRAPHICS	88%
SOUND	77%
LASTABILITY	87%
PLAYABILITY	80%
OVERALL	**82%**





HYDRA

Set in the 21st century, a band of terrorists have stolen a series of top-secret documents and objects, all of which must be retrieved. Ranging from nuclear devices to the crown jewels the assorted stolen goodies are handed to the player at the start of each game, and the player must then run the gauntlet through wave after wave of enemy sprites until the loot is safely returned. However, while all this makes *Hydra* sound like a frantic car racing game, it has the novelty of actually being set in a boat with the cars and motorbikes that are associated with the many car games replaced by boats and jet-skis. Apart from the water-bound scenario, though, there is very little to recommend about *Hydra*, and it is basically another run-of-the-mill race game.



ICE Software, the team behind *SCI* and *Turbo Outrun*, have produced a very workman-like conversion, and whilst everything from the coin-op is present, the actual 3D update is jerky and cluttered, killing off any real feeling of speed. In addition, and although this is a fault of the original coin-op, the actual gameplay is tired and repetitive and made even more annoying thanks to some unavoidable collisions and extremely lax sprite detection.

That's not to say that no enjoyment can be gleamed from *Hydra*. It *is* fairly playable despite these faults, it's just that in terms of presentation and value for money, *Hydra* just can't cut it.

Steve Merrett



DOMARK £25.95

‘Nearly as much fun as drowning. . .’

GRAPHICS	65%
SOUND	62%
LASTABILITY	51%
PLAYABILITY	70%
OVERALL	**55%**

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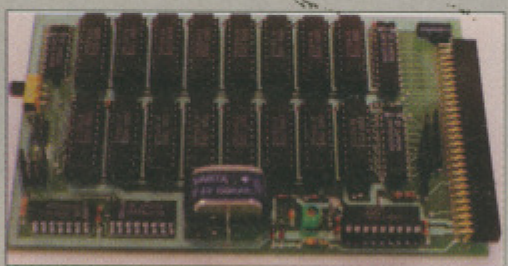
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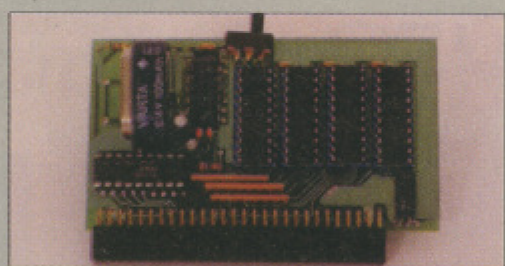
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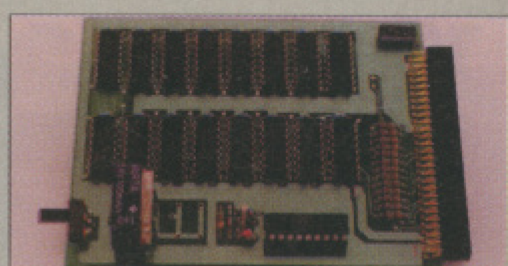
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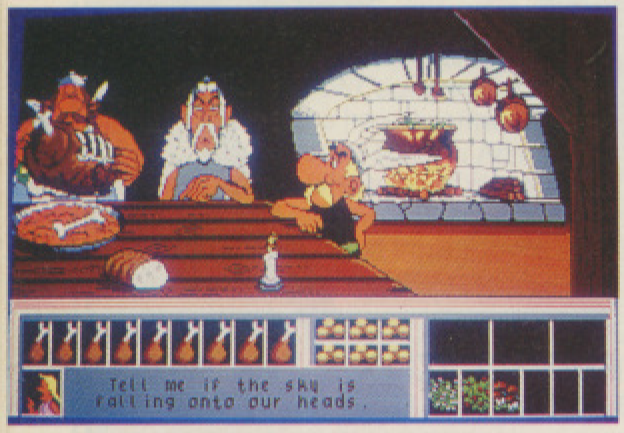
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VFM

Money too tight to mention? Bank balance edging further into the red? Fear not! Fiona Keating takes a monthly look at cut-price budget and compilation games that won't burn a hole in your pocket.

ASTERIX: OPERATION GETAFIX

There must have been many fans of the Asterix comics who waited with baited breath for the arrival of *Asterix: Operation Getafix.* And devoted admirers they have to be, for this game doesn't offer the most sophisticated gameplay in the world. Asterix is best played in the spirit of remembering the rosy times of childhood, when Asterix was the greatest resistance hero since Rin-Tin-Tin. All the wonderfully named characters, such as Vital Statistix and Cacofonix the musician are present and correct. The druid Getafix has been well and truly stoned (by a passing missile, of course). He needs a beverage to bring him down to earth, and as Asterix, that level headed Gaul, your job is to find the ingredients that make up this hair of the dog. Troll your way merrily through ye olde Gallic village, through the forest and even the Roman fort to find the elusive elixir. Not an easy trek through the ancient world, as perils dog every move. Wild boars and flying fish may knock you down, and the worst ancient hazard of all – Romans! Fisticuffs with the crusaders takes courage and daring. Biff them hard enough and they will fly skyward. *Asterix* is a fun game with cheerful colours and graphics. Unfortunately, the sounds are limited, the best part being the quirky intro music – is it supposed to be Gallic? To be played with a cheeky grin and school uniform.



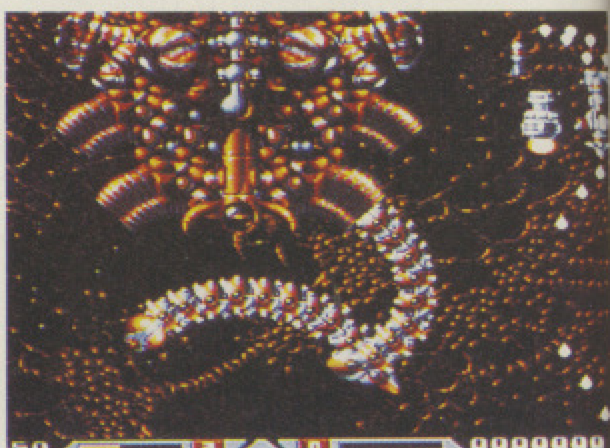




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XENON 2: MEGABLAST

Drool over the luscious graphics of this classic shoot 'em up. Not only is there top quality gameplay, but also a great soundtrack from Bomb The Bass. Blast out the sound and blast out the nasties. One of the most impressive features of *Xenon 2* is the background scenery, colours and end of level guardians. Journeying through the terrain is similar to a voyage to the bottom of the sea. The pitch black backdrop is offset with spidery seaweed and strange, unfriendly crustacea. Huge nautilus shellfish ferociously block the passage to the next level. Bazooker your way past this blighter and travel even further into the wonders of the deep. The smaller, less deadly characters have fancy names like brachiopods and trilobytes. They actually look like wood lice and worms. Your space craft may look like a reject from Thunderbirds, but the add-ons equip the ship extremely comprehensively. Electroballs, power shots, speed-ups and Super Nashwan Power can make one feel that Armageddon has arrived. There are so many attachments that you will find yourself too big for the screen (just joshing!). Get rich by shooting the nasties. A pile of money comes in handy when visiting the shop for those essential designer weapons. The shopkeeper is a sight for sore eyes. Probably the extra-terrestrial's Adonis, to earthling eyes he looks like the first failure of a fledgling back street plastic surgeon. *Xenon 2* is extremely playable and will last probably until the next atomic bomb drops. Either many years or a couple of minutes – who knows? *Megablast* is definitely the essential item for every serious gameplayer's library.

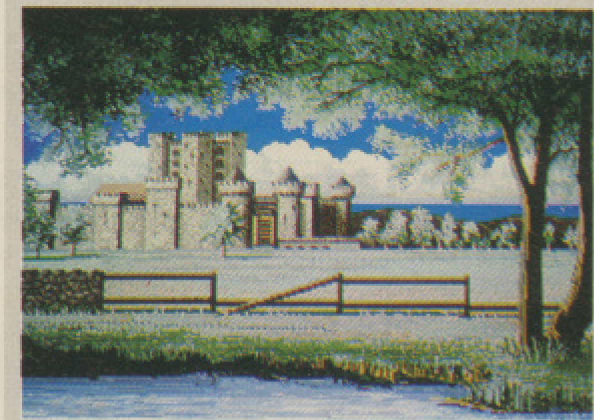




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DEFENDER *of the* CROWN

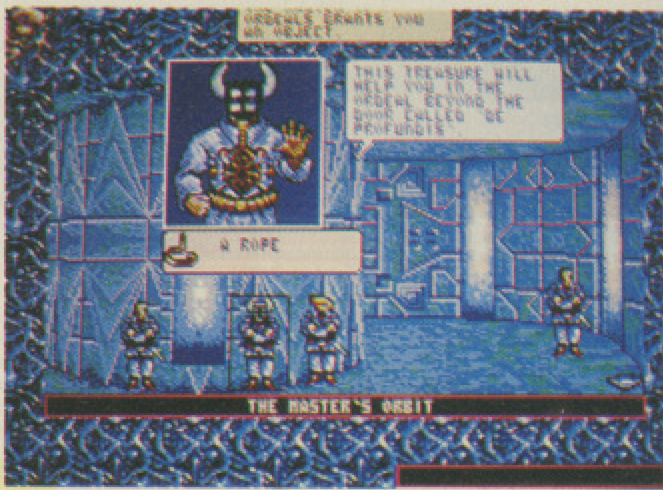
Forsooth, these are dark and fearful times. The sovereign king has been foully murdered, leaving the land undefended with many rogue knights vying for power. Enter stage left, a gallant newcomer, the only hope in these savage times. *Defender of the Crown* was a smash hit when first released, and it is easy to see why. One of the first games to combine role playing, strategy, arcade style sequences and splendiferous graphics, *Defender of the Crown* offers panoramic entertainment. Choose between different champions who have varying abilities in leadership, jousting and swordplay. What would a medieval romp be without a jousting tournament? Tarry no longer, the contest begins with a fanfare of trumpets and brightly coloured scenes straight out of a Hollywood epic. It's a tricky business, as only a fatal blow to the centre of an opponent's shield will unhorse the cur. Short of the odd casket of gold? A midnight raid on unwary castles will soon fill the coffers of your treasury. To fare well, make sure your character is a skilled swordsmith. Cross rapiers with knaves who should know better than to tangle with you! And on to conquest. Venture forth from ye olde garrison to attack adjacent lands. Beware of taking on foes who are more powerful. Otherwise, you may find yourself scurrying down secret passage ways to escape! Taking on castles is extremely difficult and can only be done using catapults. Greek fire, made up of oil, sulphur, quicklime and other dubious substances will reduce a castle's defenders. There are not many areas in which *Defender of the Crown* could be improved. It has great sounds and music, including quaint medieval-style tunes; the graphics are sophisticated with lush colours and visual effects. Perhaps more difficult and in-depth gameplay would have made this adventure one to play forever in Merrye olde England.







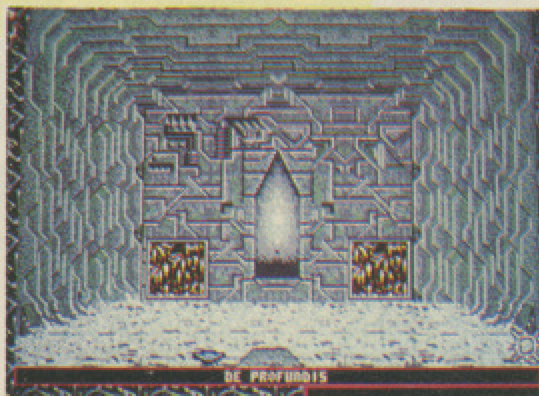
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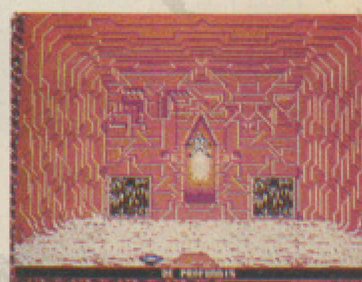


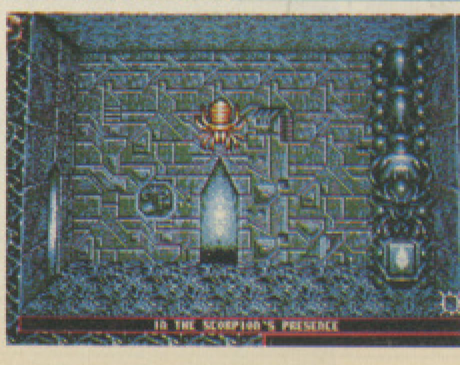
KULT

A great puzzle mystery that makes the brain pound and grow to three times its size! Endure and survive such ordeals as 'The Thing', and 'In The Lair Of The Scorpion'. To solve these riddles is devilishly hard and takes an IQ of at least 1000. However, playing the game is what it's all about as there are many absorbing parts to *Kult*. Unravel the mysteries and gain the five skulls to achieve the status of a DIVO, which means you are a very clever person indeed. Never fear, help is at hand. Objects will help in specific tasks and a squidgey brain will appear with suggestions – some of a serious nature, some definitely tongue in cheek. For example, one of the suggestions that the brain came up with for the open mouthed statue was to kiss it. Nothing earth moving happened; just a slurp! Moving swiftly on to more spiritual matters, you have special psi powers which include a zone scan, which enables you to find objects which are hidden from view, and a tune-in. This puts you in contact with a creature called Gauss, who sends cryptic telepathic messages in times of difficulty. In all, *Kult* is great entertainment value. Gaining skulls brings a sense of enormous achievement. The design of the game is very impressive, with many rooms and objects to explore. The graphics are well produced with intricate patterns and colours. *Kult* has definitely achieved cult status and is one of the most absorbing puzzle games around.

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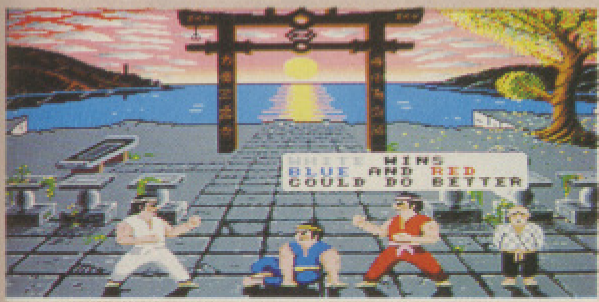
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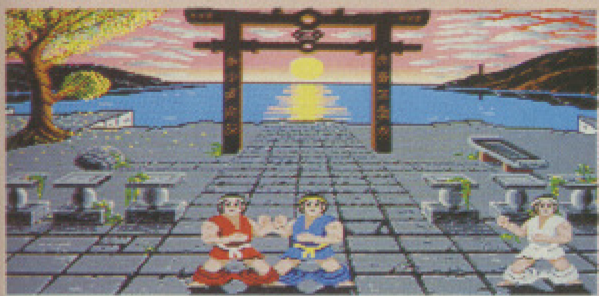
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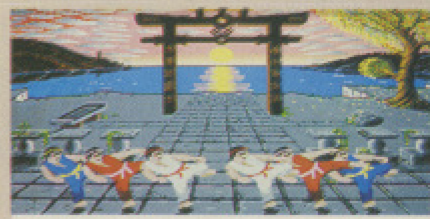
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IK+



The deadly practice of Kung Fu fighting becomes more of an art form in this furious fists 'n' feet fracas. Attain the giddy heights of martial fame by kicking and punching your way through over 25 levels of combat. As prowess increases, so does the colour of your belt, which also signifies your progress. There are 17 different moves that can be made, including a flying leap kick, reverse face punch and crouching stomach punch. The only moves this game doesn't seem to make are bowel movements! Once expertise has been achieved, the intricate dance of death begins. A rather nifty move is the double head kick, with which it is possible to knock out both your opponents. However, a very effective way of beating opponents is to launch into a furious attack, regardless of symmetry or grace. The pink sunset and picturesque Japanese bay belies the violence and danger to come. Testing your defensive skills, deflect rolling balls which threaten to flatten your form. If you can survive all 64 balls, a huge bonus of 5,000 points is all yours. Avoid the decapitated heads, which are probably defeated adversaries, looking for revenge. If this does not strike fear in your heart, then try to detonate bombs by booting them off the screen. Seems like a dangerous way to do it, but that's show biz. For grunters and groaners of the world, *IK+* is a must for martial arts enthusiasts and reincarnations of Bruce Lee.

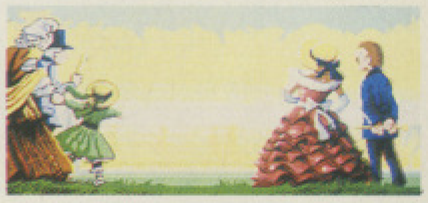






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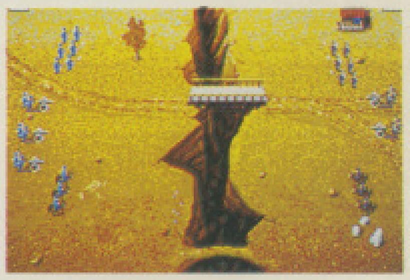
NORTH AND SOUTH



A game with great appeal whether you favour the 'gallant' South or the more democratic North who were opposed to slavery. A humorous look at American history in the guise of a strategy war game with arcade-style elements. The focus of the game is centred on a brightly coloured map of the United States, which shows the positions and territories of the Confederates and Unionists. To win a decisive victory, all enemy strongholds must be conquered. Muscle your way into land held by the opposition and provoke a battle. The arcade battle mode is great fun. Choose between cavalry, artillery and infantry to annihilate your foes. The sound of cannons and shrill neighing of horses fills the air. There's gold in them thar hills. If two of your towns are connected by railroad, gold is granted according to the number of territories in your possession. Five bags of gold and a new model army is yours. Beware of the wrath of the Native Americans and the Mexicans! Stray too near their territory and a furious tomahawk or revolutionary bomb will wipe out whoever holds possession of that state. The action increases apace with the fort sequence, in which a frantic race takes place to raise your flag at the fort. Watch out for guard dogs and explosives, a mere price to pay for glory. In all, *North and South* is an absorbing game with which to spend many hours around the campfire, savouring the many hard fought victories and defeats.











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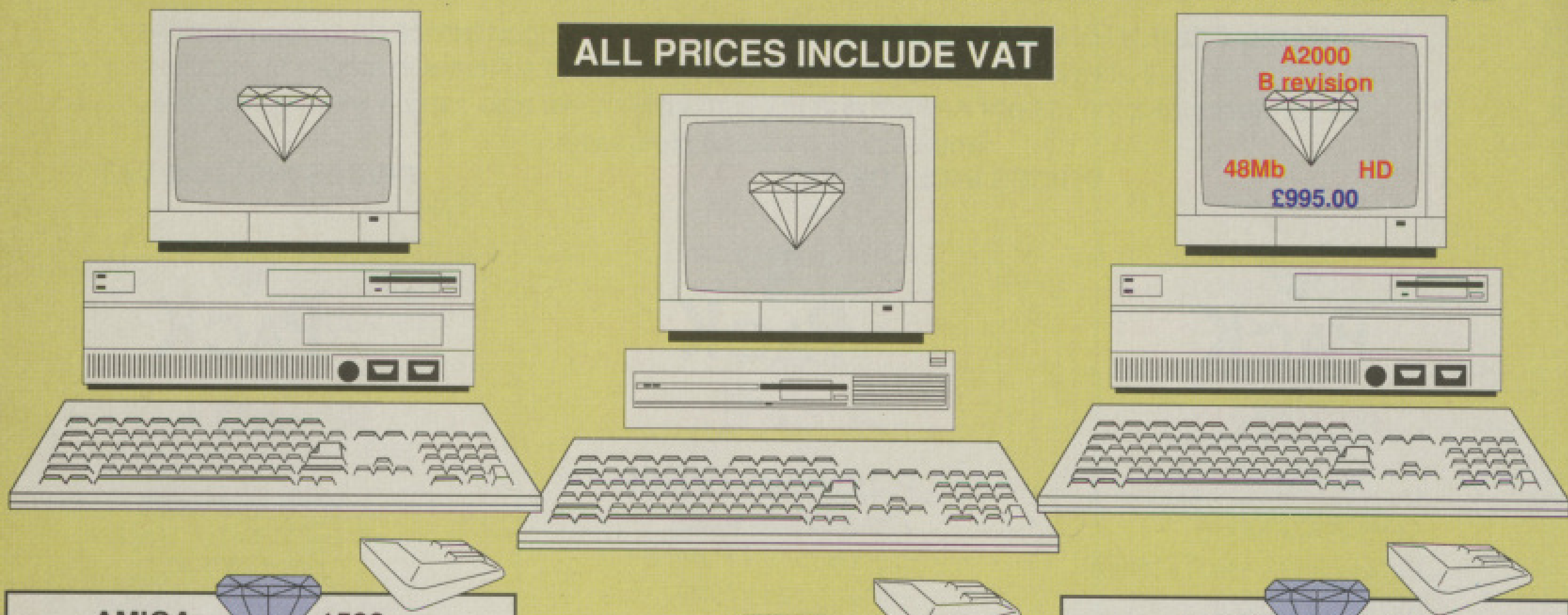
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This discount works out like this:

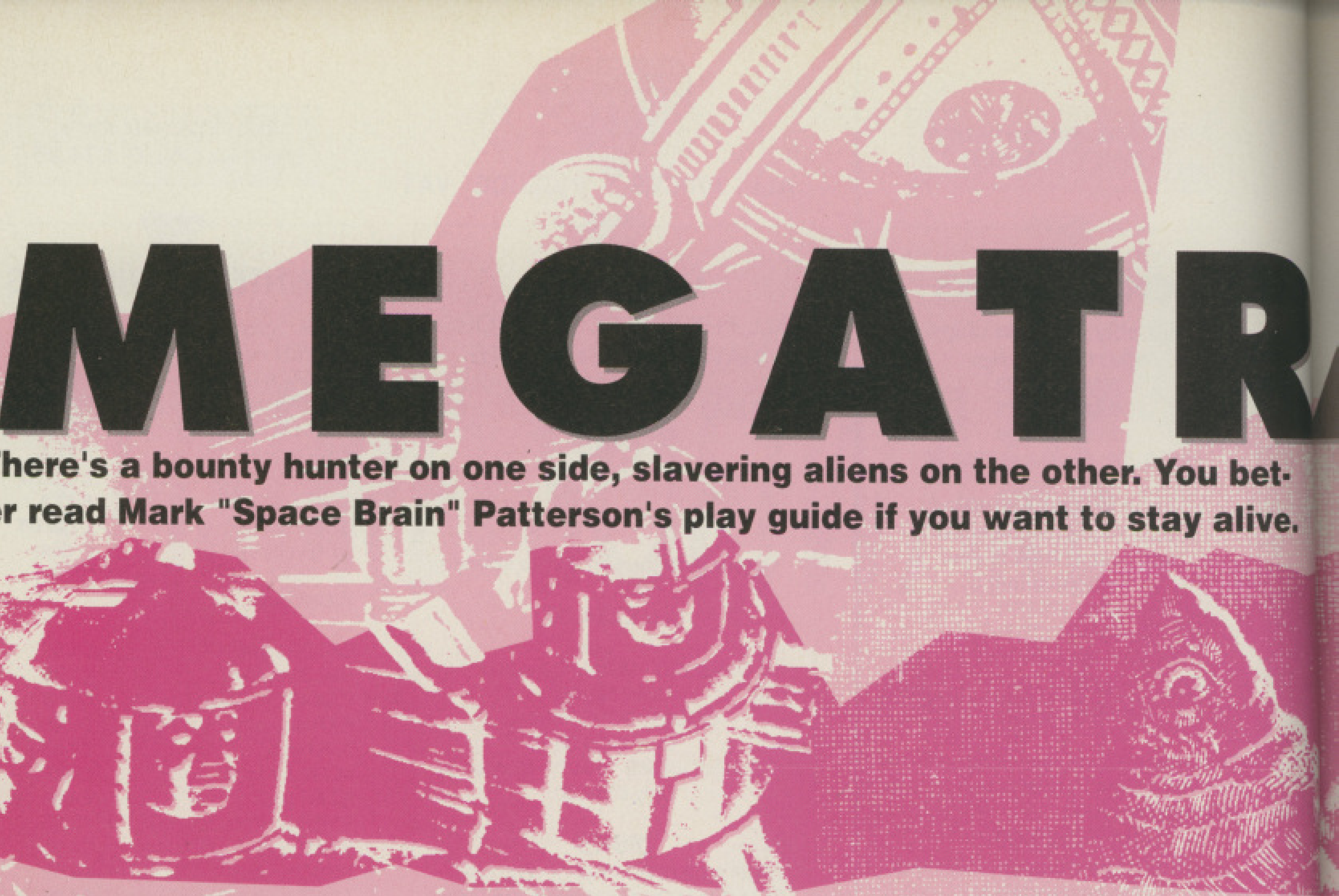
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Mr. Diamond is also offering a 25% discout on all ABACUS books. Please bring thre voucher on the next page.



MEGATR

There's a bounty hunter on one side, slavering aliens on the other. You better read Mark "Space Brain" Patterson's play guide if you want to stay alive.

CHARACTERS

Your party should be made up from a marine, two soldiers, a scout and a naval officer. Each character should have the Vacc suit skill and a starship skill unique to them. Soldiers should be trained to use as many different weapons as possible, as they're the characters who'll be in the thick of it during combat. One person must be able use a medical kit – or the party will run into problems very early on.

WEAPONS

From the outset, people are after your blood. Only by arming your party to the teeth can they hope to survive. Don't waste money by giving a character a weapon if they don't have the skill to operate it. Laser Rifles are excellent, the penetration factor is very good and, almost as important, you get a great many shots per charge. In addition the party should also carry sub machine guns, assault rifles or shotguns which can be used on worlds with high law levels. Body Pistols are essential if you want to remain armed on demilitarised planets, as they can be smuggled through customs when they are placed in the secondary weapons slots.

TL10 Rocket launchers are very useful toys, especially against well protected opponents. Radiation and chemical grenades also come in handy, although they are often confiscated on high law level worlds.

Each character should also carry a sword and plastic knife as a last line of defence as these are hardly ever subject to weapons restrictions.

Obviously the more armour costs the better protection it provides. Aim to equip each character with TL12 Combat Armour, or Battle Dress if they have the skill to use it. Reflec armour can be stored in a character's inventory and used when necessary, but swapping everyone's armour during combat only complicates things.

COMBAT

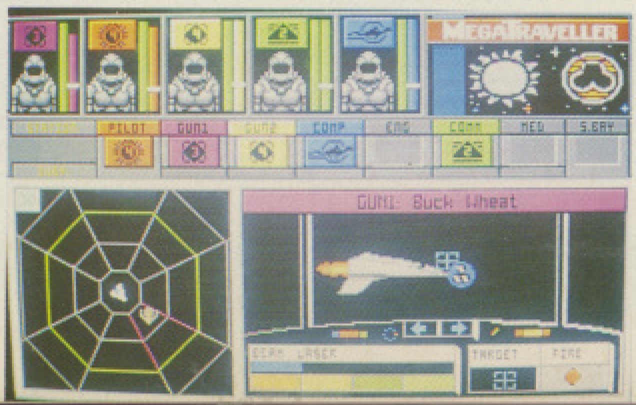
As soon as a combat round starts assign each character a set of orders. This is the best way to fight. Keep an eye on the damage each character inflicts on the enemy – just in case their armour is

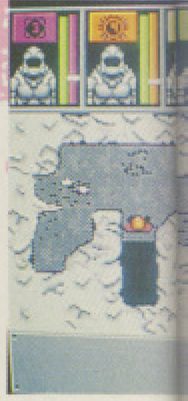


Always talk to people in the local hangouts. It's much cheaper than buying information and you can often pick up some very useful tips.



Manage inventories carefully. Only carry what y ou need. This will leave you plenty of room to carry booty.





RAVELLER

et-
ive.



absorbing the hits.

Keep the character with the biggest gun under your control. This way you can alternate between targets and reload faster. Always have a good supply of grenades handy. They can be used to attack people who are hiding behind buildings.

If two or more characters fall unconscious regroup the party and run. Losing inexperienced characters is all right, as long as someone picks up their equipment. Once the party have picked up a few new skills and a couple of months wages, you can't afford to loose a single one of them.

MONEY MAKING

Cash buys weapons, hospital treatment, starship fuel, oxygen and information. Without a healthy bank balance the party will never reach level two.

Trading can prove profitable in the long term. However if you're not prepared to pay for your cargo their's always piracy. This is the quickest way to make lots of money after only three or four kills.

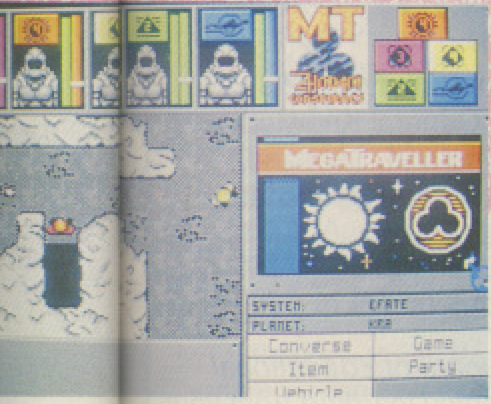
Bounty hunting is another way of making a quick buck. If someone starts taking potshots at the party it's normally safe to assume that they're a professional hit-person hired by Kiefer, and that there's a price on their head. Once each character is suitably decked out with armour and weapons, the five of them are more than a match for the toughest of hit men.



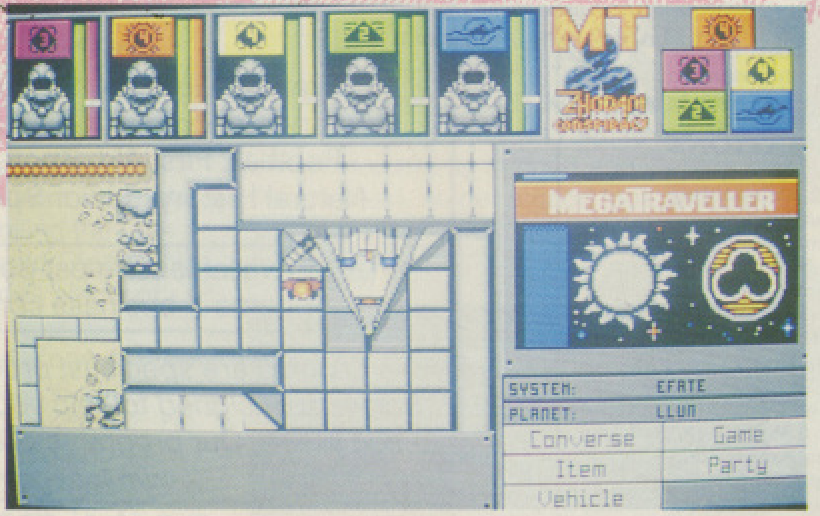
PLANETS

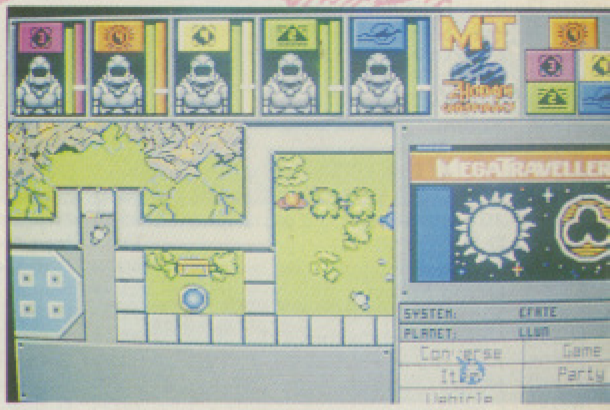
As a rule don't mess with alien wildlife. Most wild animals can't distinguish between adventurers armed with rocket launchers and dinner. Because most alien predators are large, aggressive beass who can give as good as they get it, pays to avoid them.

Oh, and one last point. Search for buildings and special locations away from the main town, as many of the sub plots are hidden in the wilderness.



You'll need a vax suit when exploring planets with strange atmospheres.







Save the game every time you enter a star-port.

Never go too fast in space; slowing down isn't easy.

Always keep two spare oxygen tanks for each character.
Collect every object you find, as spare equipment can be sold for cash.
Use predict programs to make space combat easier and save your money to buy a Jump 2 drive to get to level 2.
Be careful with grenades, it's easy to blow your own party up.
And try to get of hold of Plasma Rifles, they're the best weapons.

HILL STREET BLUES



A crime wave grips the city in Krisalis' top-notch cops 'n' robbers game. A. C. Finney pounds the beat with some handy hints and tips.

OFFICER PLACEMENT

As soon as the game begins get all officers into their cars and into strategic locations around the city. After a few games you'll get to know which are the key locations. Renko, Hill, Hunter, Coffey and Belker are all fast on their feet and can cover considerable ground once they leave their cars. It doesn't really matter which location these officers are assigned to as their response time is very good. Spread them around the zones and always return them to their start location after each arrest. Bunt, Bates, Goldblume and Washington are really slow so keep them in known trouble spots. These are only examples of start locations so feel free to experiment:

Bunt – Junior school, Zone 1. A good number of crimes occur here and in surrounding buildings such as the Mayor's office, Green's Hardware Store and the Filling Station.

Bates – Acme Cleaning, Zone 15. Again a lot happens here and Bates will also be in striking distance of other trouble spots such as the National Eastminster Bank, Goldberg Jewellers and the Chicago Times office.

Goldblume – Imperial Mansions, Zone 18. As this is the up-market part of town it attracts plenty of crime. Back-up may be required from other officers.

Washington – Main Street car park, Zone 3. Apart from patrolling the Oak Lodge shopping centre and Gigolos Nite Spot, the car park provides plenty of criminals.

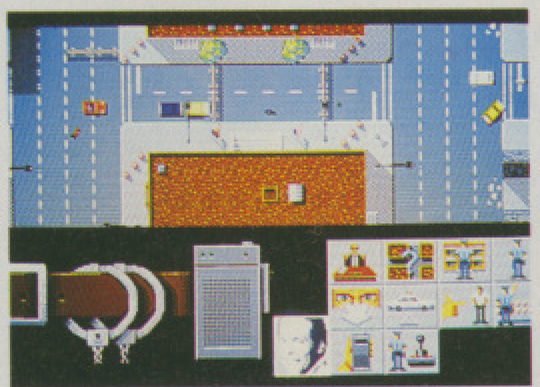
Renko – Youth Hostel, Zone 4. From here he can cover zones 3, 8 and 9.

Belker – Lincoln station, Zone 7. He can also cover zones 1, 2, 6 and 11.

Hill – Dentists, Zone 20. He will also be able to include zones 10, 15, 16 and 21 in his beat.

Hunter – Kennedy Station, Zone 17. This covers zones 12, 13 and 22.

Coffey – Luigi's Italian Food, Zone 24. He will take care of zones 14, 18, 19 and 23.



Indescriminate use of roadblocks loses votes.



Hunter's SWAT team spells trouble.

CRIME BUSTING

Later on in the game hunt down second-time offenders. This requires minimal effort and is guaranteed to put your efficiency rating up in the nineties.

There's a rash of murders early on in the game which have to be solved quickly. Assign one of the five fast officers to a case, get him to the scene of the crime and keep him on screen. Get him out of his car and walk him round the block. If he's reached the scene quickly enough, the murderer should still be around, he's the one who moves quicker than the pedestrians. Once spotted put the officer into arrest mode and keep his gun handy.

Don't forget that all drug, armed robbery, and murder cases require the officer to stand up in court and identify the accused, so get a good look at them before you take them to the station house.



The Crime rate falls dramatically at night



Access the crimes from Furillo's office.



Keep your gun to hand at all times.

BLUE MURDER

- The SWAT team is almost never needed. Use them too much and your popularity dwindles.
- Barricading roads is a bad idea, unless you're aiming to get the boot.
- If you're willing to wait for a rookie to polish off his doughnut they do make arrests easier.
- On expert level, use pedestrians as human shields.

HELPLINE

ENQUIRIES

GOLDEN AXE
Please could someone send in a cheat for *Golden Axe*? It's an excellent game but I find it difficult to complete.
Simon Merchant, M1

SPEEDBALL 2
Does anyone have a cheat for maximum attributes or cash?
Simon Merchant, M2

ROBOCOP 2
Please help me. I cannot get past the first level of this great, but difficult, game.
Andrew Mahon, M3

GREMLINS 2
Has someone got a cheat that will help me complete this game? I can get to the second level and can see the items I'm supposed to collect, but I don't know how to get to them.
Scot Burnet, M4

PANDORA
Has anyone got a cheat for infinite energy on this game? It's really hard.
Stian Gjerde, M5

BLOOD MONEY
I recently purchased *Blood Money* and think that it's an excellent game but it's also very frustrating. Has anyone out there got a cheat for infinite lives? I would be very grateful.
Jonathan Frascella, M6

BOMBJACK
Can someone please help me? I'm in desperate need of an infinite lives cheat for *Bombjack* as I can't get past level 12.
Adam Rushford, M7

SPACE HARRIER 2
Has anyone got a cheat for this game as I'm finding it a tad hard. I really would like to see the second level.
Marcus Scott, M8

VOYAGER
Does anyone out there have a cheat or poke for *Voyager*? If so please help! I've been stuck of the first level for years!
Forhad Choudhury, M9

ARMY MOVES
I got my copy of *Army moves* free with the May issue of CU and I can't clear level one. A poke or cheat would be appreciated!
Mark Hatchard, M10

CADAVER
Help! I'm stuck on level four of *Cadaver*. I've completed 98% but I still haven't found a gold key. I've got 1, 3 and 4 but where's 2? I think it's something to do with with putting oil on the fire but I can't break the jug.
Rik Bedford, M11

CHUCK ROCK
Can someone help this over-weight sex-pot meet his gorgeous missus? Please send in a cheat!
James Harrison, M12

MIXED BAG
Does anyone have a cheat for *Rainbow Islands, Escape From The Planet Of The Robot Monsters* or *Nightbreed The Interactive Movie?*
Lee Phillips, M13

HOSTAGES
I bought this game a couple of months ago and I still can't complete the second level. Has anyone got a cheat for infinite lives?
Andrew Besanko, M14

METAL MASTERS
Has anyone got any cheats for extra credits on this game? I have played it for hours on end and still haven't completed level 1.
Christopher Walters, M15

ELITE
Can anyone supply a cheat for invincibility and/or infinite credits as I'm having all sorts of trouble with this game.
Gary Tickner, M16

CJ'S ELEPHANT ANTICS
I'd really, really love a cheat for this great game because I can't get past the first monster.
Daniel Fox, M17

BRAT
Has anyone got a cheat that will help me get past the ninth level? I already have the cheats for unlimited lives and unlimited bridges.
Gareth Robinson, M18

ROTOX
I can't get past level four of this game as I keep falling off the edge of the platforms. Does anyone have a cheat for infinite energy, lives, level skip or for every weapon?
J Hewitson, M19

H.A.T.E.
I could do with a cheat for this game as I really want to complete it.
David Moore, M20

SWITCHBLADE 2
I have just bought *Switchblade 2* and I can't get off the first level. Has anyone got a hack for infinite lives?
Keiran Franklin, M21

AWESOME
I can get past the first alien in *Awesome* but after that I can't seem to get anywhere. Please could someone send in a cheat?
Nicholas, M22

GHOST GHOULS
I have been playing this game for some time now and I can get past the first monster, what I can't clear is the glass wall. Can anyone help?
James Conway, M23

DEATH TRAP
There's no denying this is an impressive game but I still can't get off the second level. Has anyone got a cheat?
Iain Spirit, M24

CHASE HQ 2
Can someone send in a cheat for this depressingly difficult game?
Brian James, M25

FUTURE WARS
I'm having great problems with this game at the moment. I have tried everything in the Map Room and can get no further. What does the typewriter do?
Dan Channer, M26

RESPONSES

SUPER OFF ROAD RACER (L1)
If you buy tires before entering level two you shouldn't have any problems turning corners. Also, winning races by short margins slows the other cars down in the next match.
Elliot Newsome, Rhyl

EXOLON (L2)
For extra help type in AD ASTRA on the high score table to get infinite lives.
Craig Henderson, Huntingdon

PANG (L7)
Try typing in WHAT A NICE CHEAT on the map screen. The picture should then turn purple, allowing you to skip levels.
Craig Henderson, Huntingdon

R-TYPE (L8)
Enter SUMITA. (don't forget the full stop) on the high score table and see what happens.
Simon Merchant, Stockwell

E-SWAT (L9)
Pause the game and type in JUSTIFIED ANCIENTS OF MU MU. The border will flash and you'll get 99 lives.
Simon Merchant, Stockwell

SORCEROR'S APPRENTICE (L11)
Press the tab key after the first title screen then type in WIZARD, SPELLS, ARCANE or DRUID.
Craig Henderson, Huntingdon

FORGOTTEN WORLDS (L14)
To skip levels and make both players indestructible type in ARC on the title screen then hit return. Hit S to call up the shop and N to skip to the next level.
Mark Peacock, Chelmsford

TOTAL RECALL (L16)
Type in LISTEN TO THE WHALES (with spaces) on the high score table for infinite lives.
Simon Merchant, Stockwell

TURRICAN 2 (L18)
First call up the music menu by pressing help then select tune 1, press 4, 2 and ESC twice to get infinite lives and power.
Mark Peacock, Chelmsford

GREMLINS (L20)
Enter your name as SINATRA on the high score table to give yourself infinite Billies.
Simon Merchant, Stockwell

INTERCEPTOR (L21)
The only way to destroy the sub is to fire all your missiles at its turret.
John Ashbrook, Cheam

INDIANA JONES AND THE LAST CRUSADE (L23)
Get onto the high score table and enter your name as SILLYNAM to get infinite lives. These programmers, they're a laugh aren't they?!!
Lee Beckett, Cheshire

KILLING GAMESHOW (L24)
While the replay is playing hit the help key and you'll restart from that point with five lives.
Mark Peacock, Chelmsford

X-OUT (L26)
Buy the most expensive ship and place it on the grid. Now select the cheapest satellite and place it on the money indicator. You should now have 500,000 credits. Pressing escape at any time will take you to the next level.
Simon Merchant, Stockwell

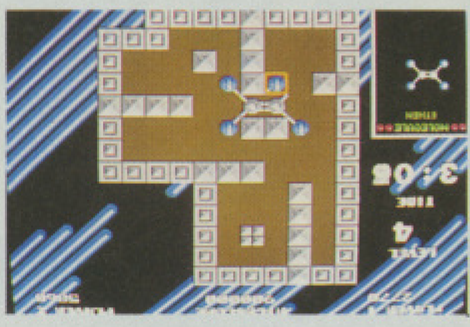
F19 STEALTH FIGHTER (L27)
Press ALT-H to get the pitch lines on the HUD. Fly upside down, turn off the plane's engines and keep its altitude to 10 degrees. You will now climb without losing any valuable fuel.
Simon Merchant, Stockwell

VENUS THE FLY TRAP (L28)
If your stuck with Gremlin's superior shoot 'em up, type in MARS, MERCURY, PLUTO, JUPITER or SATURN for a variety of weapons and special effects.
Craig Henderson, Huntingdon

LAST NINJA 2 (L34)
Enter the second room and kill the man there. Quickly run to the far wall then punch the panel. If your punch is accurate the white square will turn black. When you return to the first room you'll find that a trap door has opened. Go through and continue with your quest.
Simon Merchant, Stockwell

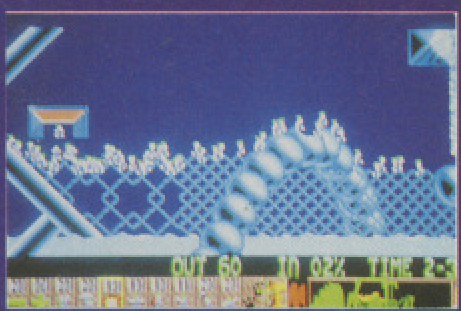
HOW TO USE THE HELPLINE
IT'S EASY. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response or mark it 'Enquiry' if you need some help. Post your letters to : **Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. If you are making an enquiry include a few lines explaining why you need a poke, cheat, help etc.

If you are replying to any of these enquiries, don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each one on a *separate* sheet of paper. If you send in a response but have an enquiry too include them on separate sheets. That way we can file everything in neat alphabetical order.



ATOMIX
Thalion's nuclear puzzler has been responsible for much tearing of hair and many sleepless nights. For a helping hand, press the Help key and type in TIME to freeze the clock.

BRAT
If baby Nathan's trouble-making isn't quite up to scratch try these level codes to terrorise the later stages:
1 – BISHIAMO
2 – MIHEMOTO
3 – SASUTO20

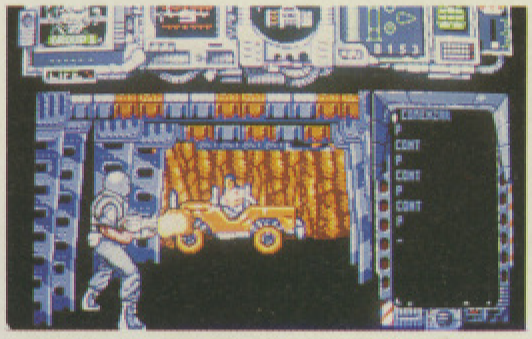


LEMMINGS
Typing in FQUIGGLY on the title screen should make your Lemmings suicide proof.

GAZZA 2
Alreet lads! Gazza 'ere with me tip-top sporting tips. Tree shootin' from the centre circle like to score every time. Once your team's ahead hit escape to win the match.



NARCO POLICE
While playing type in ABRIR to open doors, NOENEMIG to vaporise all the bad guys, COMENZAR to bring the bad guys back again, BLAST to activate a smart bomb and MUNICON to top up your ammunition.



SLY SPY
To earn your agent infinite credits, enter 007 as a level code then type in SHAKEN NOT STIRRED.



JUDGE DREDD
Log on the computer as DREDD then type in BRUCKEN PLAYING HERO-QUEST and exit. The Help key can now be used to skip levels.

MANIC MINER
If the nasties keep grabbing your Willy, pause the game and press * to get an extra nine lives.

HORROR ZOMBIES FROM THE CRYPT
Millenium's playable mini B-movie throws up more than its fair share of platform-based troubles, but help is at hand. So, if you're well and truly sick of battling horrible Zombie-like creatures with rotting flesh and avoiding similarly-disturbed Vampires and Wolfmen, here are the codes for the first six levels.

1 - No code needed 2 - WOLFMAN 3 - HAMMER 4 - LUGOSI
5 - NOSFERATU 6 - GARLIC.
In addition, by typing BOGEYEATER in as a code you will be given a neverending supply of zombie busters. You should be able to sleep at night now!



DRAGON'S LAIR 2
Try typing in GET MORDROC DIRK (including spaces) before starting the game to make things a little easier.

Thanks go to James S Brooks for his huge list of cheats. James, there's some software in the post.

PHONEY BUSINESS
Need a cheat? Try writing into our Helpline sections. As we at CU spend most of our waking hours chained to our machines being brutalised by our publisher we don't have much time to answer the phones. Consequently we don't have time to deal with individual pleas for help, so don't call us! We are currently try to allocate some time each week were you can phone in and ask a member of staff for help. Until then, stick to Helpline for arcade games, simulations and arcade adventures and Matt's adventure helpline for strategy, RPG, wargames and adventures.

HELPLINE

CU's adventure and RPG guru, Matt Regan, offers handy tips and advice for hard-pressed game-players everywhere.

INTERACTION

There have been a few interesting developments in the last couple of weeks. Mastertronic have released *Zork II* on their Infocom budget label, and *Enchanter* is due out any day now. Mirrorsoft's budget label, Mirror Image, are bringing out the excellent *Waterloo* for a mere tenner or so – and no self-respecting wargamer can afford to pass up an opportunity like that!

I've been looking at Origin's *Ultima V*. At first I didn't like it a great deal: technically it's amazing, with a full and manageable economy, non-player characters who move around and sow crops, etc. But the graphics and sound are appaling and there's a complete lack of atmosphere and excitement. Still, if any readers disagree please write in and let me know!

As for simulation fans, there's exciting news from Spectrum Holobyte about *Falcon III*'s development. It's touted as being the most realistic flight sim yet, and can be linked with other games such as *Flight of the Intruder* and *Tank*. So far it is only planned for the PC, but let's hope it makes it on to the Amiga. *Falcon* was fantastic on the Amiga, so there's no reason why its sequel should be anything worse. *F-15 Strike Eagle II* is also due for imminent release so watch out for that.

INPUT

LEGEND OF FAERGHAIL

Robin Hughes of Enfield is despairing of ever finishing this RPG. He's explored and mapped all the areas he can reach and has collected loads of items. Unfortunately he can't answer any of the riddles so therefore is stuck in the valley and can't proceed with the adventure. Can anyone shed some light on the problem?

ELVIRA MISTRESS OF THE DARK

There's someone having trouble helping Elvira and her chest – Paul Haswell of Kingsley, Staffs to be precise. He's found five of the six keys and he's located the chest but is missing the final key. He's got the keys from the invincible knight, the Captain of the Guard, the stable, the tunnel behind the dumb waiter and the torture chamber in the dungeons. But where is that last blummin' key? Does he have to kill the falcon in the meadow? If you know, write in to the column!

LEATHER GODDESSES OF PHOBOS

This funny and rather pervy adventure is causing Sean Davies of Tredegar, Gwent a few problems. He needs to know the answer to the Sultan's riddle so that the Sultan's wife will kiss his kneecap, the dirty swine. So who does he do this and get past the assassin in space so he can save the naked girl?

DUNGEON QUEST

Jason Harris of Trallwan, Swansea needs help. He's collected the broadaxe, flint, candle, torch, silk rose, codewheel, coin, key, Queen of Hearts, shield, sword, emerald ring and a stone. He's searched the castle but can't get beyond the garden. He's talked to the barman but can't figure out what to say. He's reached the house with the ladder in front of it but can't get inside. He pleads for help!

Someone else having difficulty with this game is Fernando Vaz of London. He doesn't know how to decode the messages in the game despite having found the codewheel. Anyone know the answer?

DEJA VU II

Tor Anders Lundemo of Norway is completely stumped by this game. He can't get the address to Sugar Shack's apartment. Where is it? And what is he supposed to do with the laundry container and the empty space above the buttons in the elevator? Is there anything to do in the desert?

DUNGEON MASTER

Another person stuck in this great RPG is A Smith of Yayley, Peterborough. He's in the large chamber past the Fire Staff level [I assume he means he's on level eight]. He's used the skeleton key to open up the other staircase, but of course this leads to a dead end. He's also stuck at the part with the message, 'When is a rock not a rock?'. I answered this question a couple of months ago! Just step to the side and walk forward, it's a false wall. However Mr Smith says that he has come across a looping passage on level eight and I'm not sure what he means by that. Can anyone help?

OUTPUT

FUTURE WARS

A letter all the way from Hong Kong has arrived with a problem about this fun adventure from Delphine. Pok Fu Lam has travelled into the future and got into the sewers to discover the slime monster

attacking the woman and her child. He has the fuses and uncovered the tap, but is now stuck. Well you need to go back to the surface and hunt through the rubble until you find the blowtorch. Take this down into the sewer, fill it with gas from the tap, and incinerate the monster! Now the coast is clear to progress further into the game.

BUCK ROGERS

Ketil Hegg of Norway has responded to David Rock's problem. Find the kids in the Gennie Development Lab 3. A kid named Milo will whisper something to another kid, and you will overhear the letters DNA. That's the password! Thanks a lot for your help, Ketil.

MONKEY ISLAND

Nobody's requested any help for this, but Allan McCullen of Glasgow has kindly sent the solution to the first part of the game. Use the fish on the troll, then use the yellow flower with the hunk o' meat to knock out the poodles. Now use the pot from the Scumm kitchen as a helmet; start walking from the fork on the map before getting the forest treasure.

The file is found in the prisoner's carrot cake. Gain sword skills by staying on the path. Follow the shop keeper to the Sword Master. Open the cereal to get the item. Use the long rope as a fuse. From then on you're on your own!

FAERY TALE ADVENTURE

Remember that Aaron Crockett of Australia was stuck on this game? Luc Stynen of Bercham, Belgium has written in with the answer. The witch's castle is accessible through the maze of Grimwood Forest. It can only be entered in the west and to reach the castle he must find his way through it to the north-east. Also, a cave must be found. This brings us to the Sun Stone. It should be used to kill the witch but as far as Luc knows it doesn't work. Any ranged weapon will do as long as he stays out of the beam from the witch's eyes. After he's killed her he has to get the golden lasso in order to ride the Golden Swan.

As for the City of Azal, he needs the five golden statues first. Their locations are: The Crystal Palace at the Isle of Sorcery, The battlefield at Grimwood Forest, the castle Southeast of Marheim, Hemsath's Tomb. Luc hopes this helps Aaron and anyone else stuck in the game!

HOW TO USE THE ADVENTURE HELPLINE

Write to me, Matt Regan, at Adventure Helpline, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, with your problems and any useful hints you can give in response to those readers languishing in these pages! Make sure you include your full name and address, and I will do my best to get back to you personally.

CHAOS STRIKES BACK

Dave Fields was having a few problems with this sequel, so Andy Nicholas of Grimsby has responded (what a good egg). For the Dain section of the Meeting of the Ways, make sure you're equipped with Freeze Life weapons, such as the blue and green boxes and the Eye of Time of possible. Always locate a safe haven in which to rest as mana is used very rapidly in this section. To get the vorpal blade there are two choices – the first is not to bother, but if you're sure you want it, grab it and make your way quickly round the room until you reach the metal door. Stand in the blue haze and fireball it. I assume we're talking about the dreaded cone room here – it took me ages to work this bit out and it really wasn't worth the effort! Anyway, thanks Andy.

DUNGEON QUEST

Fernando Vaz of Whetstone, North London has sent in the answer to Colin Doran's query. To get into the castle collect the rocks from the first screen after you leave the old ferry by typing SEARCH then GET ROCKS. When you get to the castle's moat and see the drawbridge type CHUCK ROCK and the drawbridge should open! Cheers Fernando, I'm sure that will help Colin emormously.

LEISURE SUIT LARRY III

Lee Beckett of Warrington, Cheshire has written to help Alex Pestell. Lee says that you don't need nectarines at all! To get out of the bamboo forest first make sure you have your bottle of water. Then look at the song again and take the first letter of each word which translate to compass directions! Now go through the forest following the directions. Remember to drink the water in the middle of the journey otherwise you'll die of thirst!

And that's the end of another column. Keep those letters coming.

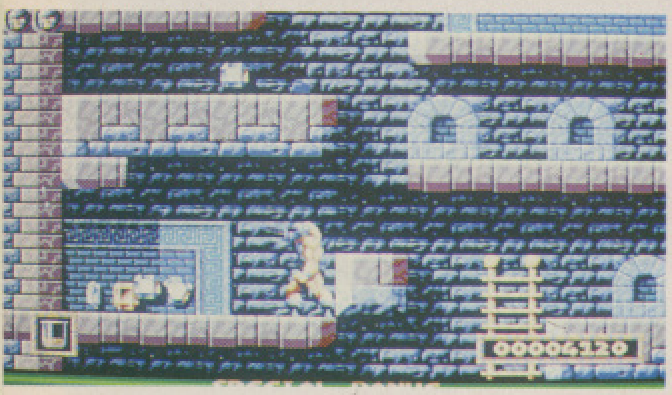
GODS

And on the Sabbath day they did not rest, and lo the ultimate Gods playing guide was created, with a sizeable chunk of divine inspiration from the Bitmap's very own Eric Matthews.

WORLD 1

If you reach this point without hesitating a speed bonus drops to the right of the lever. Flick the switch once to destroy the spike, jump over to the left and collect the key; jump back and flick the switch up again. If you're quick enough a platform will move to one side giving you access to a bonus and a teleport crystal which takes you past the next set of spikes.

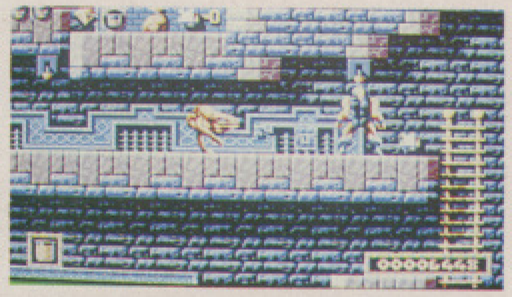


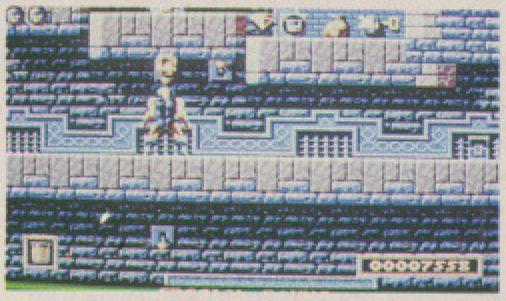


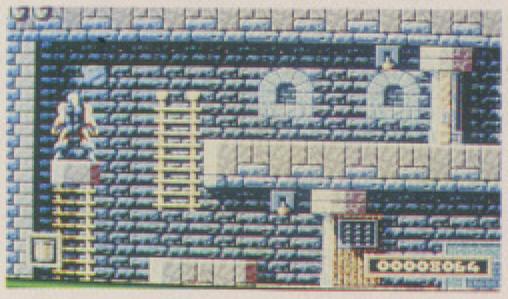
Speed is important if you want to get the bonuses. Don't forget to play with every switch you find, it just might trigger a bonus.

Don't touch the switch on the far right; flicking it releases a wave of nasties. Go instead to the double switches and hit the one on the right to destroy the spikes. Go back to the first switch and hit that to release a bonus chest and key. Collect the goodies then reset the switch. Flick the first switch in the double set up again then pull the other one down to earn a bonus crystal.

Sprint up to the ladder and jump across to the first door (don't bother shooting the alien, jump into it as it saves time); flick the switch, but don't go in. Run up to the top door and pull the lever next to that. If you're quick enough a platform should appear on the left, allowing you to get to the secret switch and score a good bonus.







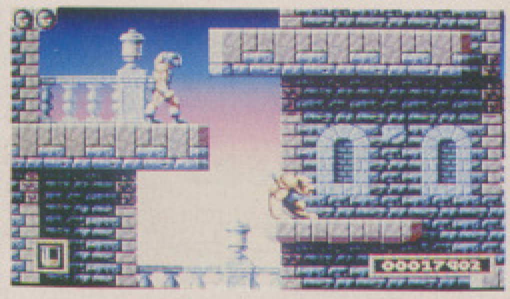
Right: Jump onto the platform from the top of the ladder.

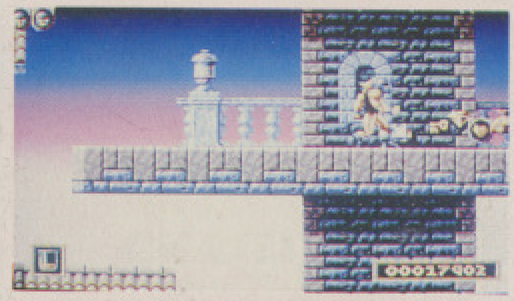
WORLD 2

You need to be very quick here. Shoot the nasty on the platform. The trap door key is in the left corner of the screen, collect it and zap all the monsters. Jump onto the platform, hit the hidden switch (which is in the middle), and if you were quick enough a jump potion should appear. You can take it easy now.

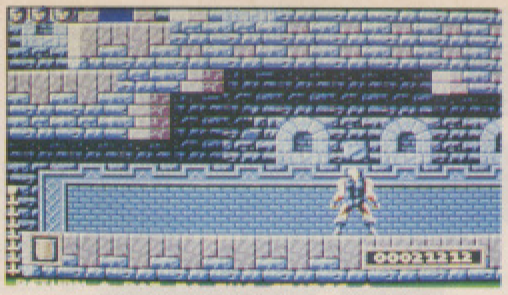
Follow the platforms to the bonuses. Collect everything then take a running jump off the platform to get to an invisible ledge and more points. Jump down to collect the bonuses and trip the hidden switch which is over the smart bomb icon.

You won't get here without the jump potion.

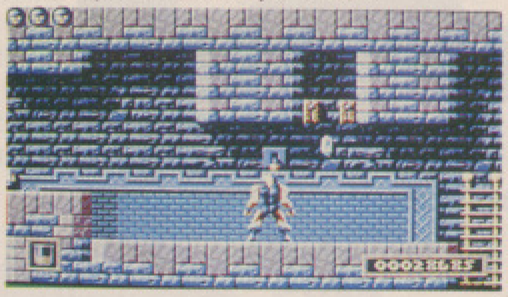


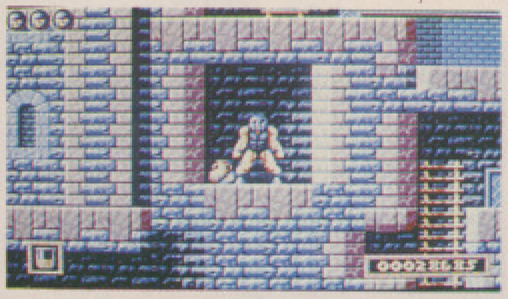


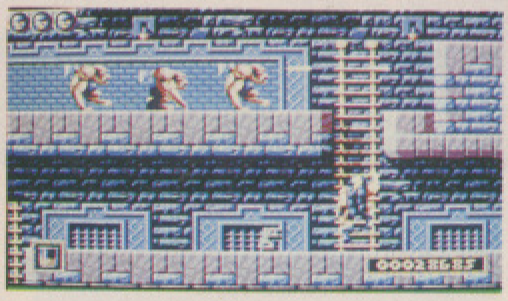




Tripping switches in the right order is also important, so experiment!





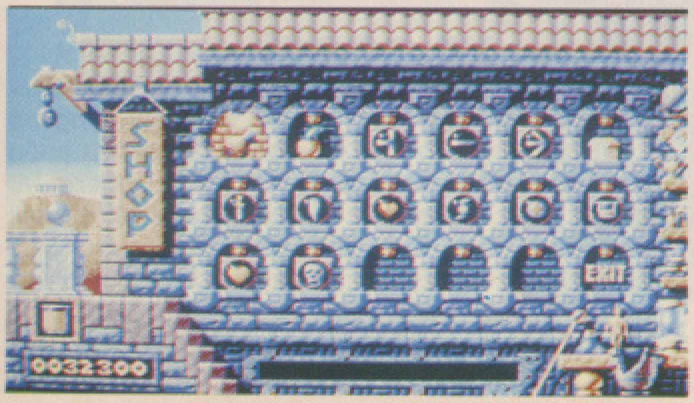


Collect the pot and flick the hidden switch which is in the centre of the room. Don't hit the first lever by the teleport crystal, jump over the ladder and hit the switch there. Now go back, hit the first lever and collect the crystal. You should now be teleported into a secret room, collect the pot and then teleport out.

Go down the ladder then walk left. Avoid the gargoyles on the ladder and enter the room at the bottom – you should get a bonus and a key for having both pots. Because of the hidden switches you triggered earlier, all but one of the trap doors in the treasure room should be open. To the right of the window is yet another hidden switch; hit that and the last trap door will open giving you the chest key, a crystal and an extra life.

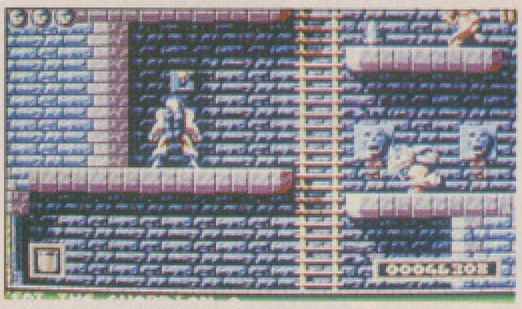
THE SHOP

You need to tool up before entering the next world. Buy a power-up potion and lots of throwing stars. If you have any spare cash top up your energy.

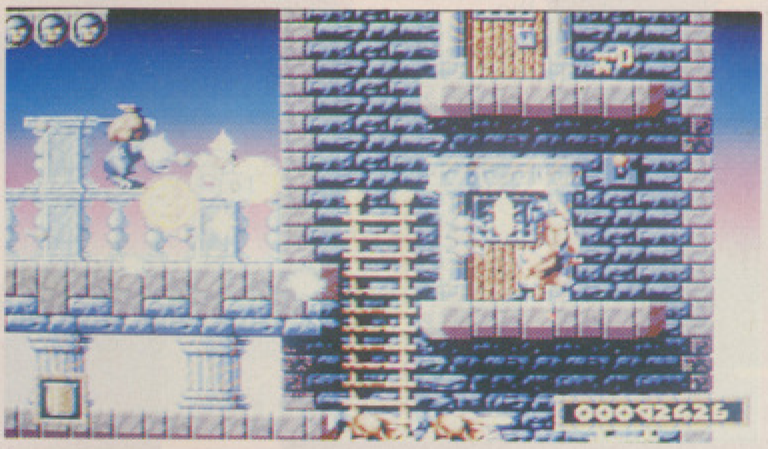


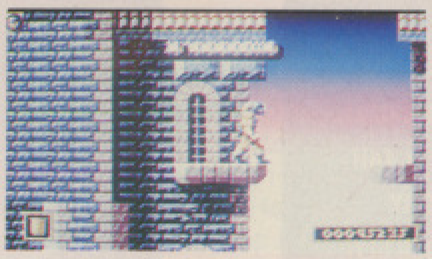
WORLD 3

This section has proved a stumbling block for many people. The monsters aren't too difficult to kill, but they can follow you around the screen so deal with them as they appear. Flick both switches twice to destroy all the spikes and activate the platforms. Go to the bottom left of the level and collect the jump potion, then leap over the platforms to get to the next bit. If you're really stuck a teleport crystal appears after a couple of minutes.







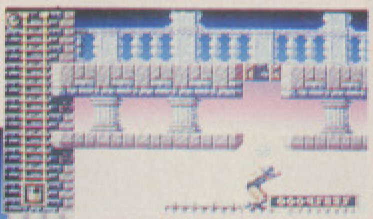


Climb the ladder then jump across to the far left and collect the key. Don't go down the trap door yet. Jump across to the door on the right, flick the switch and enter. Collect the key, and walk onto the moving platform. Jump across from that one back to the gargoyles. Hit the trap door switch and sprint to the trap door, collect the shield and go down.

Just go through the doors to find the lightening bolt and the end of level nasty.

THE GUARDIAN

As the guardian moves forward move back, and as he steps back move forward. This should keep you under the arc of his fire balls so you should be safe. For an extra bonus try killing him without collecting the lightening bolt.



As a general rule the harder something is to kill the more valuable the object it leaves behind. Because a lot of the bonuses are time – related it isn't always wise to hang around killing monsters.

Try to destroy nasties before you get to them, there's nothing worse than getting in close to a slavering beastie only to find two more materialising behind you.

GOD VIBRATIONS

Learn the levels before going for the bonuses.

It's not always a good idea to collect valuable items as it tends to make the monsters much more aggressive.

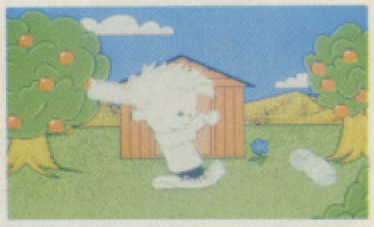
Sometimes it pays to lose a life before entering a new level to fool the computer into thinking you're not that good a player, this means the next stage will be easier.

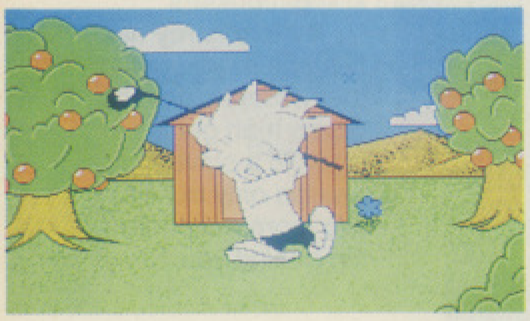
DEMOS

If it's Amiga PD you're after, then look no further! Each month, Dan Slingsby takes an exhaustive look at what's new on the demos circuit.



CALVIN AND HOBBES





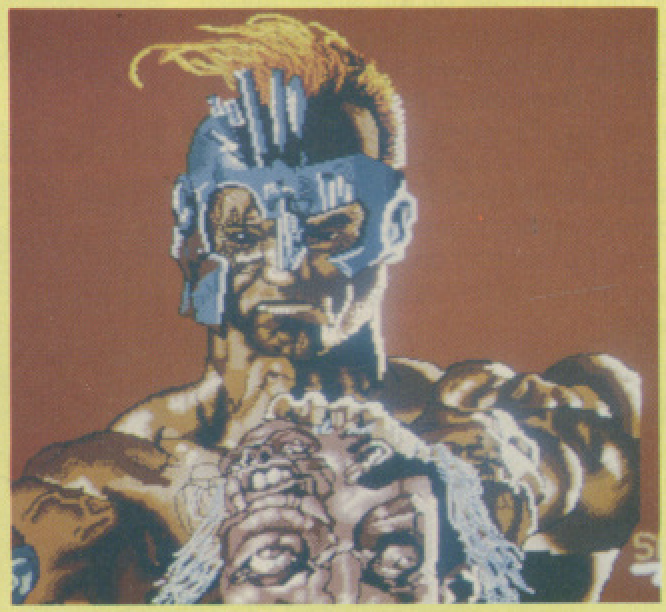
Bill Waterson's superb comic strip, Calvin & Hobbes, finally makes it onto the Amiga with a short animation courtesy of top Norwegian demos group, the Crusaders. Calvin & Hobbes takes a light-hearted look at the imaginary adventures of Calvin, a six year old boy with a rather warped imagination, whose best friend is a stuffed tiger.
NBS, Disk Number L611, ★★★★★

WHO YA GONNA CALL

The Ghostbusters star in a golden oldie demo from crack outfit, Scoopex UK. A superb animation, Ghostbusters is an amusing skit on the gigantically successful films and cartoons.
ADS, Disk Number 648, ★★★★★

SUPPLIERS' GUIDE

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YE GODS!

Cult comic artist, Glen Fabry, provided the excellent cover illustration for our special *Gods* issue in March. Taking the cover as his inspiration, reader Simon Walklate has provided his own digital interpretation of Glen's work and rather good it is too. Thanks for sending it in to us, Simon.

JOIN THE CRUSADE

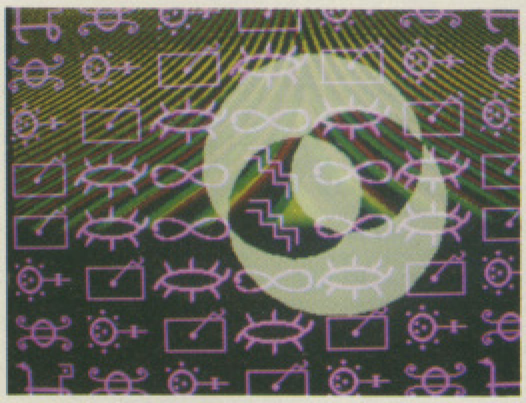


Norwegian group, Crusaders, have built a solid reputation for themselves on the back of some excellent music and megademo releases since the team came together in 1988. This month CU received no less than 5 new releases from the group. The best is undoubtedly Dr Awesome and Fleshbrain's megablast, 'Bass-o-matic featuring Bassinvaders' disk, which is chock full of blistering techno tracks such as Bob till you Flop and Ground Zero. Pin back those lugholes, tune in and bomb out! Seventeen Bit, Disks 1045A and 1045B, ★★★★★

IN THE PINK



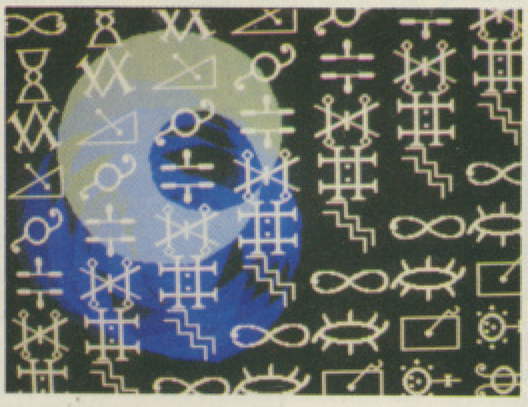
Split Dimensions latest megademo, a six-disk magnum opus, is an amazing collage of animation, graphics, sound and music based on Pink Floyd's The Wall. Various parts of the hit movie are given the remix treatment but, rest assured, the truly awful Bob Geldof does not make an appearance. Quite outstanding. Seventeen Bit, 1027, ★★★★★

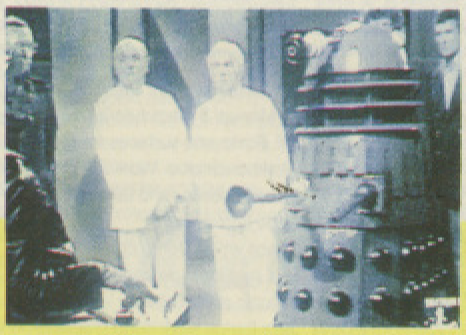




RAP AROUND THE CLOCK

Here's a number of rap tracks backed up by a visual and audio Blitzkrieg assault on the senses. Particularly fine is 'Rap Around The Clock', a corking mix that could grace any DJ's turntable. Pity it's spoilt by Nazi insignia creeping into the graphics, though – do yourselves a favour and grow up boys. Seventeen Bit, 1031, ★★



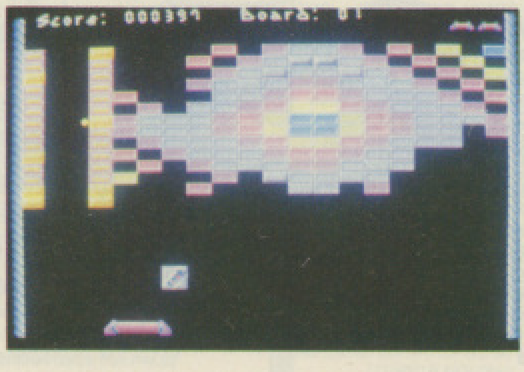


DOCTOR WHO

A three-disk slideshow of digitised screens from early Doctor Who programmes is currently doing the rounds as part of the campaign to force the BBC to commission a new series of the legendary TV sci-fi show. Here's a pic from the 'Genesis of the Daleks' starring Tom Baker as the madcap Doc. Let's hope the campaign is a success. Sagittarian PD, Slideshows 1, 2 & 3, ★★

BIG BALLS

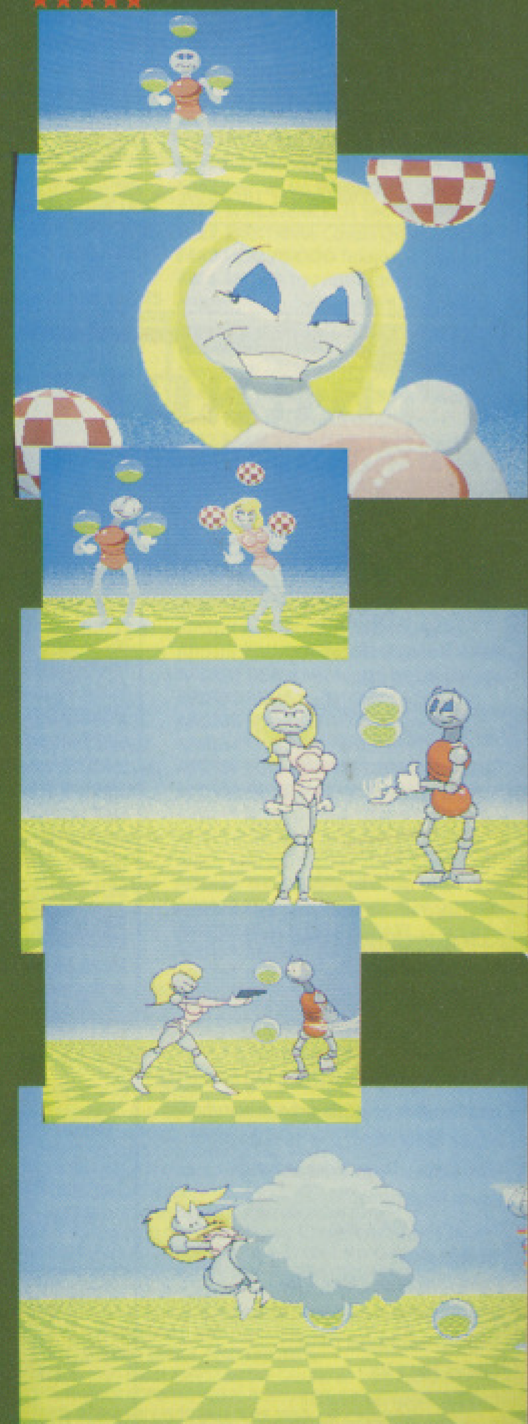
Here's another playable clone, this time of Ocean's *Arkanoid*. Put together by Ed and Al Mackey, *Megaball* has a massive fifty levels as well as five in-game tunes. As you would expect, there are numerous extra weapons, lives and power-ups to be had as well as a few surprises.
PD Soft, Disk 1454, ★★★



DEMOS OF THE MONTH

TITLE: Juggler II, Juggette II
AUTHOR: Eric Schwartz
SUPPLIER: Seventeen Bit

For those who remember the outstanding 3D Juggler animation of a few years back, you might want to take a look at a 2D tribute put together by the talented Eric Schwartz. In the first disk our plucky Juggler comes a cropper, after eyeing up the curvy figure of a female jugglette, with his balls taking a bashing as they plummet earthward. The follow up anim has our hero attempting to get to know the female juggler and making an amourous advance, only to get his comeupance as he's blown away by a Colt .45. Ahh, the course of true love is never smooth...
Seventeen Bit, Disks 975 & 1032, ★★★★★



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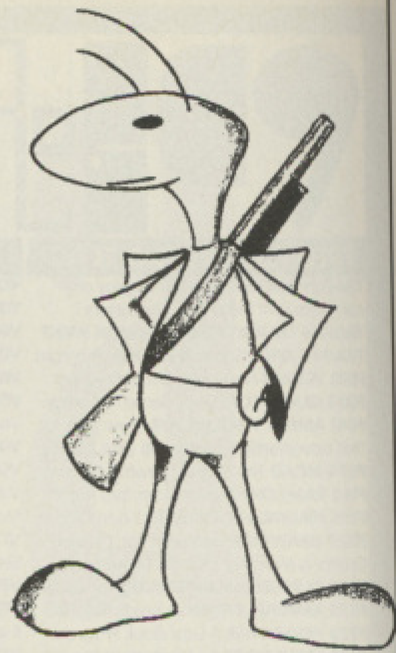
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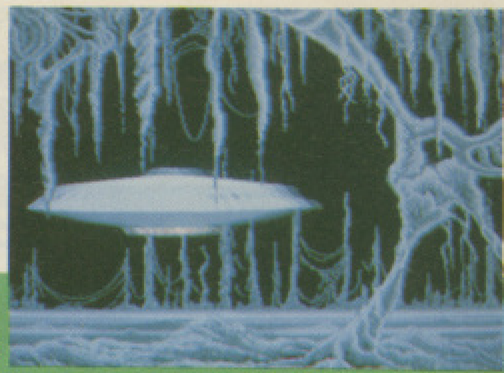
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DEMOS



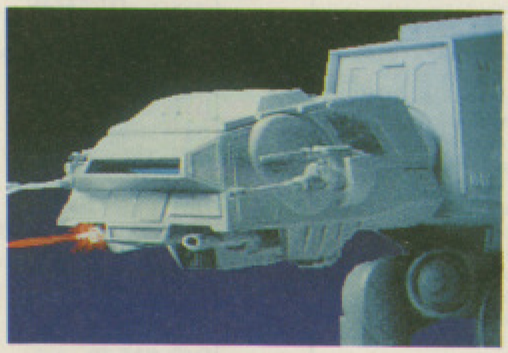
KEEP ON TRUCKIN'

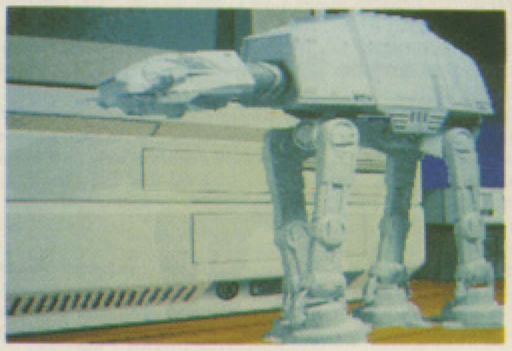
Scoffing your face full of Yorkie bars isn't really an effective substitute to sitting behind the wheel of a 70-ton diesel-powered Artic and cruisin' down the motorway at a steady 80 mph. That also holds true for a Truckin' game, but at least it's a more healthy substitute. *Truckin-On* has been doing the rounds on the PD circuit for sometime, but is nonetheless worth a look. You take control of a truckin' company and have to develop profitable commercial routes, maintain vehicles and equipment, and fight off rival shipment companies who want to take your business. It's a two-player game, fought out over a variable time limit, and involves considerable wheeler-dealin' to keep your head above water. I meg machines only.
Seventeen Bit, 1052A & B, ★★★★



DANGER!DANGER!

Fans of Irwin Allan's classic Lost In Space sci-fi show from the 60s will doubtless be interested in picking up this superb 2 Meg anim which shows the Robinson's rickety old spacecraft finally blasting off into outer space only to be swallowed up by a cavernous alien space ship. It's quite a spectacular animation, but none of the cast from the teevee show make an appearance which is a bit of a disappointment. 2 Meg.
ADS, Disks 398A, B & C, ★★★★





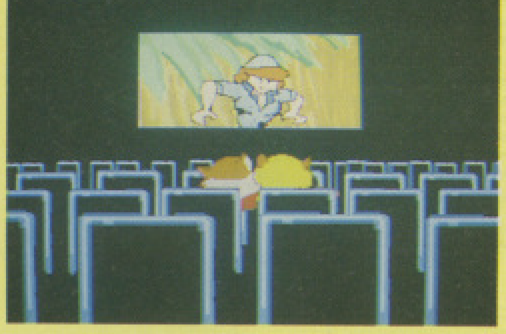
WALK ON THE WILD SIDE CLASSIC PD

Each month we'll be taking a look at a selection of classic PD, disks that have been on the circuit for a long, long time but which are still worthy of attention. To kick off, we've dug up an old copy of the infamous *Walker* demo. This one's the abridged 1 Meg version, but ABOTS can also supply the 2 Meg demo for those with the extra memory to run it. Be Amazed as the AT-AT from Star Wars comes to life! Marvel as it lumbers across a desktop! Shudder as the mechanical marvel spews forth a deadly round of laserfire. Then watch it all over again as this great animation loops itself indefinitely.
ABOTS, Disk GOWalker, ★★★★★

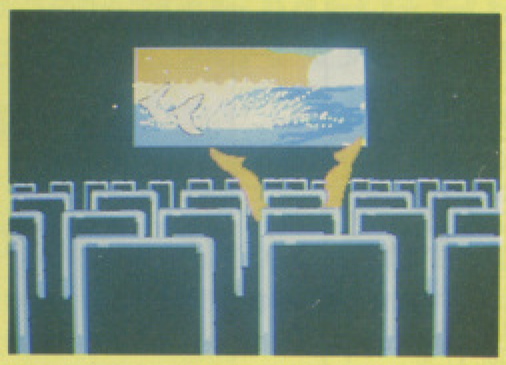
A NIGHT AT THE MOVIES

It's that man again, Eric Schwartz, with another of his animated epics. This time it's Amy the squirrel who has to put up with the romantic advances of an amorous admirer whilst attempting to watch a movie. The not-so-loving Amy soon sucombs to her beau's manly charms and the couple end up having rather more than a snog in the flea-pit! 2 Meg.
Seventeen Bit, Disk 976, ★★★★★











SKATE OR DIE

Sector 16 consistently produce some great compilation disks and their latest release is no exception. Quartex make a welcome return to the PD scene with their impressive 'Substance' demo which allows you to take a trip around Quartexland, a three-dee fantasy land, by using your joystick. There's also the latest update of *TetraCopy*, an easy-to-use copier, and *Black Jack*, a *Pontoon* clone. Best of all is a superb 3D skateboarding animation. It's almost good enough to make me dust down my Variflex board and get some 720 practice in [*Don't you mean your Zimmer frame? – Ed*].
Sector 16, Disk 615, ★★★★

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B	285	Pagesetter - very good programme x 3 disks 1 Meg
B	236	Rim Database - Quite Complex. 1 Meg for good results

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SS	288	D-Mag, another good mag
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SS	825	Debbie Jordan (X) 1 Meg
SS	840	Madonna Nude (X) Like a Virgin
SS	845	Kathy Lloyd (X)1 Meg
SS	835	Bordello Beauties (X) 1 Meg
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SS	800	Linda Lusardi (X)
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SS	843	Sex Video
SS	834	Triple Porn (X)
SS	291-296	Eddie Scan Show 1-6
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DEMOS

HIT THE SLOPES

The Ski's the limit in this downhill skiing game which pits you against the notorious steep slopes of Skylar mountain. On your speedy decent watch out for trees, branches, bushes, rocks and other such obstacles as well as high-scoring bonus flags. *Downhill Skiing* might not be the best PD game we've seen, but it's a simple and addictive distraction.
PD Soft, Disk 1341, ★★



FOUR SEASONS

No, this isn't a demo of some poxy Motown group or a seasonal slideshow. It is, in fact, a two-disk set which covers Vivaldi's 'Four Seasons' Concerto without even a digitised pic of Nigel Kennedy in sight. ABOTS, Disk Viv, ★★★★





MODE MUSIC

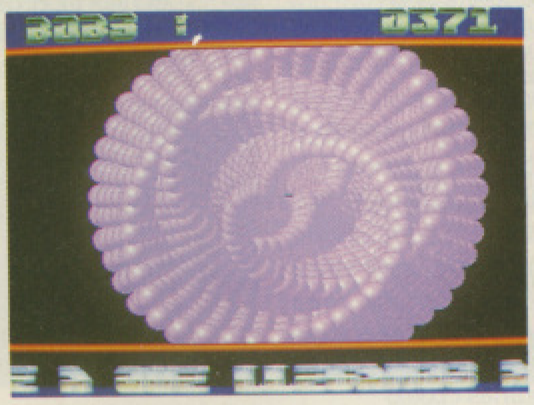
Devotees of New Order and Depeche Mode should check out the latest music disk from Prologic which features an amusing mix of Mode's better tracks plus some New Order-inspired sounds.
Seventeen Bit, Disk 1040, ★★★★



ALL DIVE

Plum the ocean depth's with SeaLance, a high-tech submarine sim from US techno-boffin, Jason Bauer, which has you seeking out enemy subs and blasting them out of the water. Some well-designed control panels and atmospheric sound effects add up to one of the best sims on the PD circuit.
Seventeen Bit, Disk 1017, ★★★★







PD TOP TEN

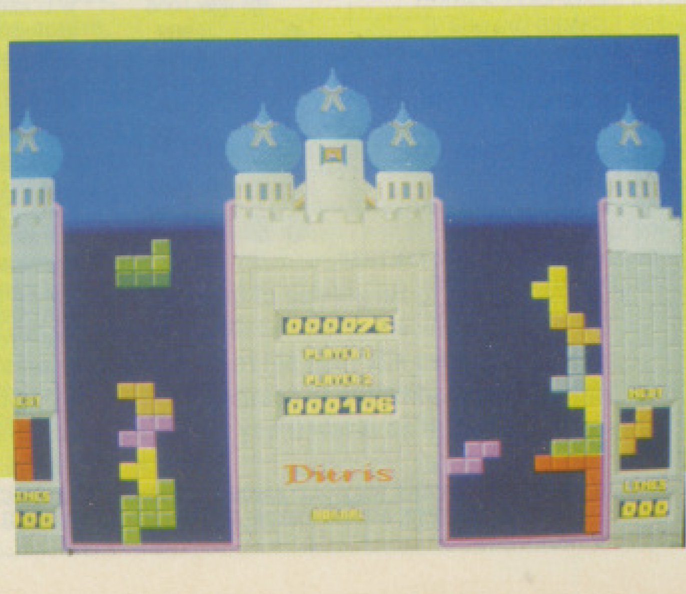
A-Animation S-Sound U-Utility G-Game M-Miscellaneous

1. Darkness Megademo 2 **M**
2. Vivaldi (2 Disks) **S**
3. Split Dimensions Megademo **M**
4. Star Trek Megademo (2 disks, 1 meg) **A**
5. Juggler II **A**
6. Budbrain Megademo 2 **M**
7. Juggette II **A**
8. Crusaders' Bass-o-matic **S**
9. D-Tris **G**
10. The Simpsons **A**

Compiled by Kryptonite PD

DARKMEN

Spanish outfit, Darkness, are fast earning themselves a solid reputation on the demos scene with this stylish and accomplished megademo. Showing a clean pair of heels to most other demos on the circuit, *Darkness Megademo 2* has a variety of jiggery-pokery with which to befuddle your mind. Most outstanding is a Dwarf animation which is more complex than you'll first realise and a variety of clever routines which shows you can still do something new with Bobs. Terrific stuff.
Seventeen Bit, Disk 1047, ★★★★★



ROUND THE TRIS

Fans of *Tetris* will want to get their hands on *D-Tris*, and excellent clone of the addictive puzzle game. An option screen lets you play a friend or compete in a league against eight pals.
PD Soft, Disk 1420, ★★★

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4-1007 SCRIPT FONTS 3D
5-1005 W.G.AMIGA UTILS
6-959 CLIPART
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8-918 MED V3.0
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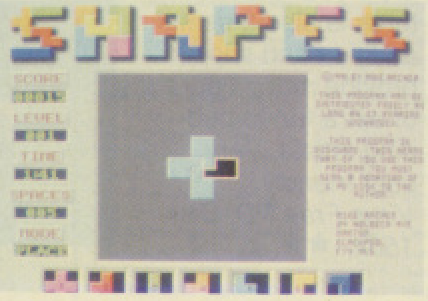
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For the very best reviews of PD Utilities and AMOS Shareware read the only column that matters...

SHAPES

AMOS SHAREWARE

This deceptively hard puzzler is a real gem. On first glance it really doesn't look that difficult – different sized shapes have to be filled in by using a number of smaller shapes. However, a player only has a certain number of each shape to play with, so forward planning is essential. It can be terribly frustrating to zip through the levels, only to run out of the one shape you need. ★★★



X-IT-50

AMOS SHAREWARE

Here's a game which promises to divulge the meaning of life once all 50 levels have been completed. As I gave up around the 20th level, I guess I'm to be denied this all-important piece of information. Will you be any luckier? *X-IT-50* is a well-designed game which involves guiding a pod around a series of mazes and picking up a number of keys so that you can exit to the next level. To move around each maze, each player has to aim at moving discs which, once hit, will move you in the direction shown. Lives are lost if a player runs out of time or ammo, is sucked into a black hole or hit by the many floating atoms. It's a tad easy and the repetitive gameplay proves a bit dull. It should certainly keep you occupied on a rainy afternoon, but not much longer.

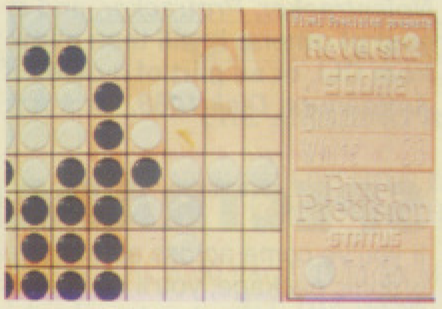


ABOTS or Seventeen Bit, ★★

REVERSI 2

AMOS SHAREWARE

Old boardgame favourite, *Reversi*, has been re-created on the Amiga using AMOS and has been steadily driving the CU staff round the bend in recent weeks. Essentially, play takes place on a board divided up into a number of squares with four counters, two white and two black, positioned in the centre. Two players then compete by placing additional counters on the board in such a way as to trap their opponent's counters between theirs. Those that are trapped then become the property of the trapper and flip over to display his or her colour. The object is to fill the entire board with counters, the winner being the player who has the most counters at the end. The computer version is well-presented, has different degrees of difficulty, and is terribly addictive. Beware the many hours you'll waste on this one!



Seventeen Bit or ABOTS, ★★★★

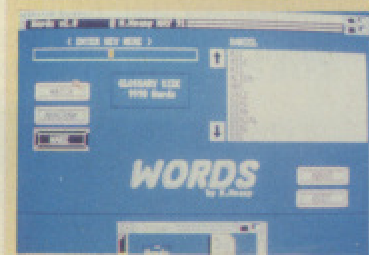
CLIP AND COLLECT

Here's another outstanding selection of clip art images for use with a variety of packages. 17 Bit's collection features images that are created in 16 shades of grey to lend added depth to the pictures. Images include such disparate items as monsters, puppies, animals and arty alphabets. There are far too many to catalogue individually, but I strongly recommend you have a look.
Seventeen Bit, Disks 954-959, ★★★★★



WORDS V2.0

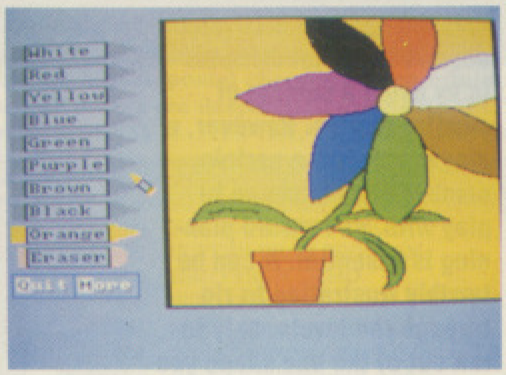
Crossword fanatics and puzzle freaks alike will want to get hold of this handy utility which could even earn them hundreds of pounds in prize money. *Word* can quickly find all the anagrams that can be made from a typed in word or letters, or even all the words that can be made from any word or phrase. Most importantly, for Crossaholics everywhere, the program can also help to fill in the missing letters in Crosswords by listing all the possible words that can be made from the letters that are available. For example, if you enter D?G, *Word* would offer you DOG, DUG and DIG. Smart, eh?
Amiganuts, Disk 1073, ★★





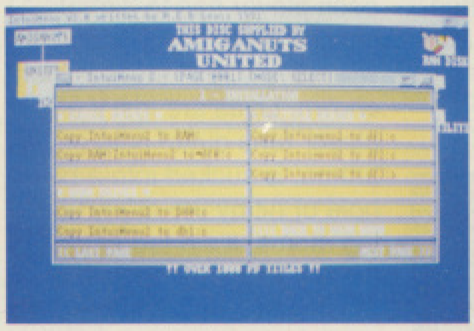
TALKING COLOURING BOOK

Aimed at young children, this elementary program allows them to draw and colour in their own pictures or select one of ten ready-to-use images. The save option means kids can come back to a picture at a later date if they get bored with the package. The option to draw your own pictures is also a useful addition and should provide many hours of extra fun to budding artists. Very user friendly.
Virus Free PD, Disk 1584, ★★



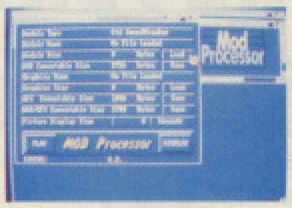
OFF THE MENU

Anyone who has tried to create their own compilation disks will appreciate how difficult it can be to create a professional looking selection menu. *Intuimenu V2.0* is a flexible and powerful menu creation system that allows you to create multi-level menus to give your disks that polished look. It's reasonably straightforward to use and will doubtless prove a worthy addition to the software library of many aspiring programmers and compilers.
Amiganuts, Disk 1075, ★★★★★



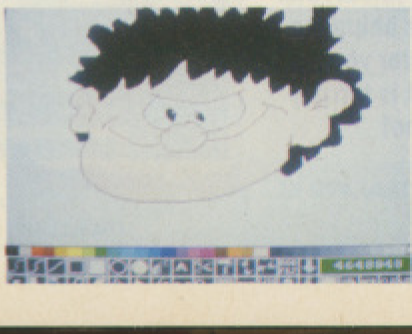
PLAY IT BACK

With so many different public domain music packages on the market, it can often be quite a tiresome experience finding a player routine to replay your work. However, *MOD Processor V1.91* has been written with just such a problem in mind. It allows you to load modules from almost all current packages including *MED, Soundtracker, Noisetracker, Protracker*, and a host of others. It will then allow you to replay them either from CLI, or as part of a demo if you prefer.
Amiganuts, Disk 1068, ★★★★



SPECTRAPAINT V3.0

If you've come across an early version of this *AMOS*-created graphic package, you'll be interested to know that this new, improved version has been radically revamped and almost totally rewritten from scratch. Improvements include extensive error trapping, refined screen type requesters and a new palette tool. If *D-Paint* is a little out of your price range, this is an acceptable, if somewhat basic, substitute.
Seventeen Bit, Disk 961, ★★★★



OCTAMED

This licenseware product is the long-awaited eight track version of the superlative *MED* music program. Teijo Kinnunen, *MED*'s author, has really excelled himself in creating a first rate music package with many features you won't even find in 'professional' software. *Octamed* is exclusively available from Amiga Nuts who are paying Teijo a percentage of the £10 price tag they've put on this superior program. Be warned, this is not public domain, but is well worth five times the asking price. To reduce costs, Amiganuts have only put the instructions on disk, but they assure us that a manual will be available fairly soon – although at a price!
Amiganuts, Disk CCCC, ★★★★★

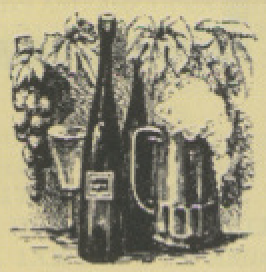
BOWL 'EM OVER

This extremely specialised program is a very handy aid for anyone who is seriously into ten pin bowling. It allows you to create and maintain a complete record of all scores and matches. If you happen to be the chairman of a club, *BOWL! V2.0* even allows you to set up multiple records in which you can monitor the progress of a whole team.
Amiganuts, Disk 834, ★★★★



CLIPIT

If you're interested in desk-top publishing this four-disk set from Public Dominator is just the thing to liven up any page, document or brochure. Each disk is jam-packed full of high quality black and white images all of which are stored in interlace mode for higher definition. A vast and varied range of subject matter is included in each set, ranging from business and technical images to cartoon characters such as Garfield and Donald Duck.
Public Dominator, Sets 1-4, ★★★★★





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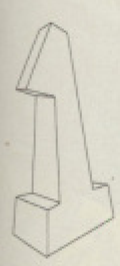


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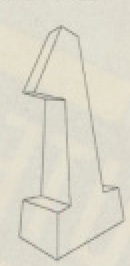


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How It Works -

Many of us use our Amigas on a daily basis, taking for granted the equipment around us, but how much do we really know? In this, the first of an occasional series, Dale Wilks takes a look at disks and explains in simple language How it Works.



If you've got an Amiga, you've used a 3.5" disk. Actually, the chances are that you've used quite a few of them, and so you probably just take them for granted. But what makes a disk go round?

RIPPING FUN

Let's start by looking inside one. A good thing to do here is to scout around for an old or unwanted disk, so you can dissect it and have a good look at its internals. To get inside the disk, you'll have to separate the two halves of the outer plastic shell. Just shove a screwdriver into the end of the disk and prise it open. If it seems a little reluctant to move, see if you can work the metal shutter off the other end first. If all else fails, just stick your fingers in there and rip the little git apart. Isn't this fun!

DOWN TO BUSINESS

You'll now be looking at the actual floppy disk itself. That's all it is, a small, flimsy piece of plastic. The two white fabric pieces that the disk is sandwiched between are there to protect the magnetic surface. They facilitate smooth rotation of the disk, and help to keep it clean and dust-free as well. The small piece of metal is the auto shutter, which is spring operated so that when you insert the disk into your Amiga, it slides back to reveal the disk's surface. After taking the disk out again, it snaps back into place reducing the risk of grimy fingerprints on the disk which could lead to lost data.

There's another little piece of metal, which is probably still attached to the inside of the plastic shell. This is called the lifter, which keeps the disk firmly in place while it's being used, and helps

PART 1 DISKS

press the fabric liners onto the disk surface aiding the cleaning process.

SPIN THAT WHEEL

The floppy disk itself consists of two layers: the bottom layer, a base film, provides a foundation for the magnetic surface. Under powerful magnification, you can see that the magnetic surface is covered by millions of magnetic particles, each less than a micron in size. These are made of Gamma Ferric Oxide with a Cobolt Ion Layer (Isn't that what turned Bruce Banner into the Incredible Hulk?).

When you first take an unformatted disk out of its packet, the particles lie on the magnetic surface in a somewhat random pattern, but when disk is used or formatted, the particles are forced into ordered patterns which can then be read by the heads of the disk drive. Of course, the magnetic layer has to be of a good enough quality to ensure that a disk can be used again and again without any loss of data. Sony disks use High-precision VIVAX particles, which reduce the interferance that leads to data errors. TDK disks, on the other hand, use Avilyn particles to achieve higher reliability. TDK also claim that their disks are tested to withstand more than 40 million passes per track!

STORAGE

500K of data can be stored on a single sided disk, 1 megabyte on a double sided disk, and between 1.6 and 2 megabytes on a high density disk. These are unformatted capacities, the actual amount of data you can get on the disk depends on which type of computer you format the disks on. For example, an Amiga can only store a maximum of 880K on a double sided disk. Extra-high density disks are being developed which will apparently allow you to store in excess of 4 megabytes on one disk!

TOP OF THE FLOPPIES

So which disks are best? If you're a bit strapped for cash (aren't we all?), and reliability isn't crucial, you're probably just as well off buying unbranded disks. Unbranded disks aren't tested as rigourously before leaving the factory, and there's no big name to guarantee that they'll be 100% perfect.

However, if you can afford the extra cash, and you really need disks that are going to last, then your best bet is branded disks. These have the big manufacturing giants behind them (Sony, Kao, TDK and Fuji to name but a few), and if you find that you're unfortunate enough to get one of the few dud disks that slip through quality control, then the company concerned will more often than not replace it for you. So, the next time you grumble about the price of blank disks, just stop and ask yourself what you would do without the hi-tech research and development that goes into this necessary combination of accuracy and compactness. Especially the multi-coloured ones. They're so cute, aren't they?

10 TOTALLY USELESS THINGS YOU PROBABLY DIDN'T KNOW ABOUT 3.5" DISKS

1. If you rearrange the letters of the word 'disk', you can make 'skid' and 'kids'.

2. A disk, when taken apart and reinforced with cardboard, doubles up as a rather good mini-frisbee.

3. The rainbow-coloured disks, when suitably decorated, make very trendy badges.

4. They fit comfortably and snuggly inside your pocket!

5. Most disks contain a 'Clearance Protection Mechanism'. This means you can bend them, even chuck them around, and they'll still work fine!

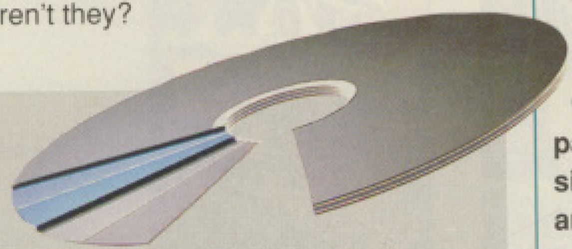
6. Each and every disk is rigorously checked for errors before they leave the factory (sometimes).

7. They look a bit like small, square blue slices of bread!

8. TDK have developed an anti-shrinkage treatment for their disks which means they can withstand temperatures of up to 60°C and still suffer virtually no thermal shrinking!

9. If you take 52 blank disks and paint the relevant numbers and signs on them you can make an amazingly durable pack of cards!

10. You can play lots of super 'disk' jokes on your chums by saying 'disk' very loudly in front of words like 'disk-redit' and 'disk-ourage'. (Or maybe not....)



DISKETTE DOS AND DON'TS

DO avoid drinking near disks.
DON'T put a disk on anything vaguely magnetic (ie. a hi-fi speaker).
DO remember to write protect your disks whenever possible.
DON'T expose your disks to extreme temperatures.
DO store your disks in a sturdy plastic disk box.
DON'T, under any circumstances, leave your disks overnight in a jar of marmalade. They may taste nice but they won't work very well.

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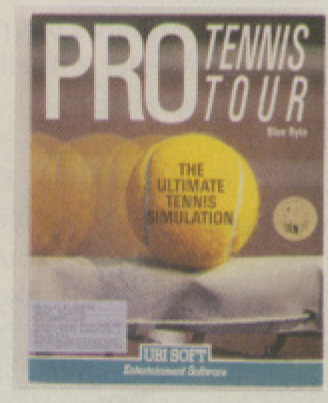
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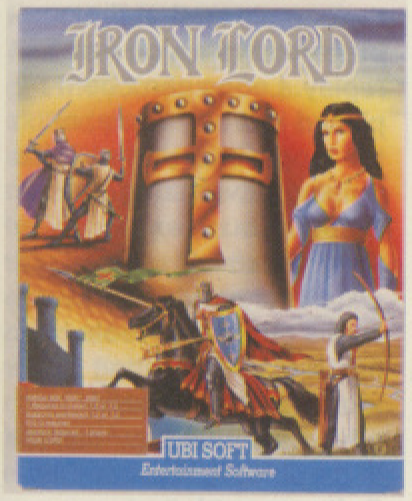
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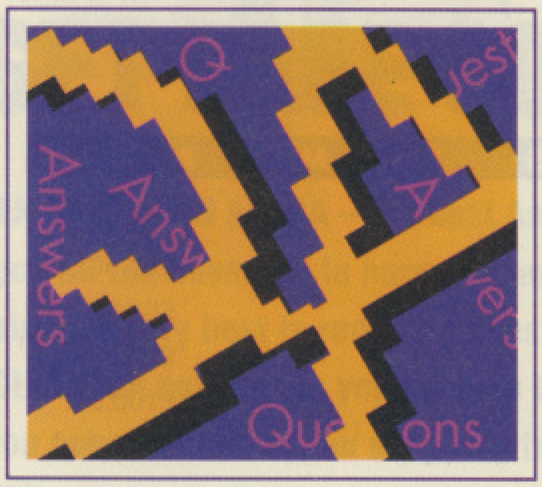
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Last month John Collins fielded a variety of your most commonly asked questions with his usual expertise. This month, John has been unexpectedly tied up elsewhere, so Martin Rayner has stepped in to sort out your many problems and enquiries.



CLI-MB ABOARD

Although I loved the new look mag, I had a couple of problems with last month's tutorial and I was hoping that you could help me.

1. In the CLImb aboard feature I typed in the Install command (step 3) but my computer keeps asking me to insert the Workbench disk, or saying DF0: is write protected.

2. In the same feature, when I type Makedir DF0:S, the computer keeps saying DF0: is write protected. Am I doing something wrong, or is my Workbench faulty?

Andy Jenly, Birmingham.

No, you're not doing anything wrong, and your Workbench is fine. The problem only arises on single drive systems when you try to install a disk or create directories. In his eagerness to help you out, Mat seems to have forgotten about you single drive owners, but he sends his apologies and the correct solution. To overcome the problems caused by only having a single drive, you must copy the commands that you need into memory. At step 3 of last month's tutorial, type the following;

COPY DF0:C/INSTALL RAM: <Press return>

COPY DF0:C/ASSIGN RAM: <Press return>

ASSIGN C: RAM: <Press return>

Insert the disk to be installed at this point and type,

INSTALL DF0: <Press return>

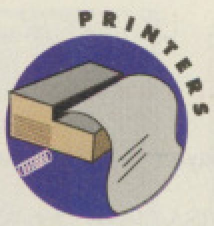
When the disk has been installed, put the Workbench disk back into the drive and type,

ASSIGN C: DF0:C <Press return>

You can then carry on as normal.To make a directory on your disk, simply type,

MAKEDIR NAME:DIRECTORY <Press return>

Insert the name of your disk where I've typed NAME, and the name of the directory that you want to make where I've type DIRECTORY.



D-PAINT BORDER

I don't know why, but whenever I print a picture from *D-Paint*, I get an annoying black border across the top, and down the right hand side of the screen. Apart from the fact it spoils the look of my pictures, it also wastes my ribbon ink. Do you know what the problem is?

Laurie S. Brown, Staffordshire.

Hmmm, it sounds to me as if you have overlooked the fact that a *D-Paint* screen is actually slightly larger than the visible screen when the icon bar is switched on. If you press F10, the icons will disappear, and you will see the rest of the workscreen. F10 will also switch the icons back on again. Alternately, you could just use the arrow keys to move the work area around.



LOOPY

When I'm using various music software, I keep on coming across the word 'loops' when they are talking about sound samples. What is a loop?

Ali Khadhier, Bedford.

Any sample consists of different parts, or phases. The attack phase, for example, refers to the way that the sample begins playing: abruptly like a piano, softly building like a flute, or somewhere in between. Loops are most commonly used to refer to the sustain phase of a sample. By making the computer replay a specific part of a sample (looping it) you can make it appear to play continuously for any length of time. To make a loop, you need to set a start and end point in the sample so that the computer knows which part to replay. Loops can't be placed just anywhere, or the loop will sound as if it's pulsing or vibrating. Software such as *Audiomaster III* and *Oktalyser* provides you with a number of tools to assist you in creating loops, with the added advantage that your sample is graphically represented. Software such as *Soundtracker*, *Protracker* and *Noisetracker* also allow you to create loops, but they have to be created without any visual aids.



MAKE THE GRADE

I read in another magazine that to use a full one meg of chip RAM, I needed to upgrade my 1.2 Amiga to a 1.3. I ordered a 1.3 system chip, and installed it, but I still only have half a meg. Please help me, because I was hoping to use the extra chip Ram for sampling and making bigger animations.

P. Lucy (Miss), Newcastle-Under-Lyne.

Unfortunately, there is more to upgrading a 1.2 than just buying a 1.3 chip. You will also need to get a Fatter Agnus chip. This is a large square chip that handles stuff like memory allocations etc. It is not advisable for an amateur to attempt to install this delicate chip, not least because it will cost you about fifty or sixty pounds to get a new one if you damage it, and more than that if you kill your Amiga. I suggest that you get the job done by a skilled professional, such as FMG, who can be reached on 0733 361216. Incidentally, you mention that you wanted to use the extra chip Ram for sampling; at the moment, even with a Fatter Agnus, you cannot take 1Meg samples. You will have to wait for even better chips before you can do that!

WORDS AND PICTURES

I'm currently taking my GCSEs at school and I want to use my computer to write my essays on as well as adding graphics to them. I read that *Kind Words* lets you put graphics in your letters. Is it a desk top publishing package, or should I get a proper one like *Pagesetter*?
Mark Anderson, Glasgow.

Kind Words is not a Desk Top Publishing (DTP) package. It is a word processor that allows you to import bitmapped graphics. Its graphics handling features are quite limited, but on the other hand, the package is fairly cheap. A 'serious' DTP package such as *Pagesetter 2*, *Pro Page 2* or the forthcoming *Saxon Publisher*, offers you far superior graphics and text handling facilities. However, as you are still a student, I suspect that the £100 plus price tag of these packages will put them beyond your reach, good though they may be. At £129.99 and £69.99 respectively, *Wordsworth* and *Penpal* also allow you to import graphics into a document, and the latter may perhaps present a slightly more affordable option.

RADIO GAGA

I was thinking about getting a modem for my trusty Amiga, and I noticed that there are various types available. Many of them seem to place a lot of emphasis on the baud rates that they can transmit on. Is the baud rate anything to do with frequency like a radio? Assuming it is, what difference does that make to the way that the modem works?
Leigh Marner, Brighton.

I'm afraid you seem to have got your wires crossed a bit there, Leigh. The baud (pronounced board) rate of a modem is nothing to do with radio frequencies. It refers to the speed at which information can be sent and received down the telephone lines, and was named after Baudot, a telecommunications pioneer. It was originally equivalent to twice the number of morse code dots that could be transmitted in a second, but now has come to be synonymous with Bits Per Second (BPS). Modems usually transmit at a rate somewhere between 1200 and 9600 BPS. Although it is possible to achieve a transmission rate of 19200 BPS or even higher, the poor quality of non-digital phone lines, and the shortage of other units capable of receiving transmissions at that rate, tends to restrict its use.

AMIGA LIFE

I was watching Open University on TV the other day when I saw a program called *Life* or *The Game Of Life* or something like that! It looked quite interesting, although I must confess I didn't quite understand what it was doing. I was wondering if there is an Amiga version of the game available from anyone?
Jim Dorman, Bath.

The program that I think you're referring to is, in fact, called *Life*, although it has appeared under many other reincarnations. Far from being a game, it is in fact a serious program that was initially designed to simulate the growth of cells under strict conditions. The growth of the cells is represented in a very simplistic graphical style, but the way in which the cells grow and interact can often be fascinating to watch. At one time it attracted many serious followers because of the subtle variations that could be achieved by slightly changing the starting conditions. There were versions available for computers as humble as the Spectrum, but I personally have yet to see an Amiga version. Can anyone out there help?

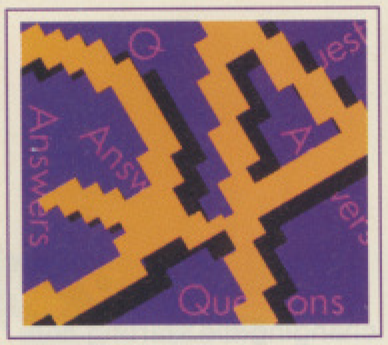
HARD DRIVING

I am considering buying a hard drive so that I can load games without the wait. Are they much quicker? I have heard you can get them in any form from 10-100Mb. Will I need any extra software or memory to run a hard drive, and will 1Meg games be able to work on 512K machines if they boot from a hard drive?
Peter Simpson, Cambridge.

The problem with hard drives is the cost. If you just want it to store games I can recommend the Commodore A590 20Mb drive. Its storage capacity is quite small compared to larger units but it costs less than £300 which makes it the cheapest hard drive available. You don't need any extra software to use it as, unless specified in the DOS, they boot straight to workbench. However this doesn't solve the problem of memory shortages so I suggest expanding your machine's memory to 1Meg.

DISABLED KEYBOARD

I want to run the Amiga RF signals to a video recorder so that I can tape games as I play them, then



run them back to prove how well I've done. Do I need any special equipment, or can it be done with the basic Amiga set-up?
Martin Pinn, Kilbride.

The simple answer is to connect the RF lead from the Amiga's TV modulator to the Aerial In socket on the video. Connect the video to the TV as normal then tune in one of the video's channels to pick up the computer signals. Unfortunately there's a drawback; most videos can't handle the saturated signal they receive and produce a very distorted picture. There are videos that can record from computers but they tend to be professional quality units that can cost over £1000.

GRAPHICS

CARTOONING AROUND

I am currently shopping around for a good quality graphics machine as I'm very interested in computer animation. Sadly my budget doesn't extend to picking up £7000 worth of super-computer, so I'm considering the Amiga as an alternative. After reading your June issue, I was very impressed with the Amiga's performance and was wondering if you could advise on what hardware and software I would need to create fast frame animations.
John Wood, Bournemouth.

Depending on how much you want to spend, the A500 with 2Mb of memory should be more than adequate for short animations. For longer sequences a hard drive is called for to quickly load frames as they are needed. Again, depending on your budget, the A590 (mentioned elsewhere in Q&A) is a good cheap drive. You might also consider a graphics digitiser which will convert real-life images into computer graphics. I'd recommend Rombo's *Complete Colour Solution* (reviewed this issue). As for software, *D-Paint 3* is the most popular graphics/animation package, although *Disney's Animation Studio* is also very good.

ACCESSORIES

CLUNK CLICK

I have had my Amiga for over a year now, and of late I am having problems loading and saving games. Also the disk drive makes clunking noises when I insert a disk and I have to remove it and insert it again before it will boot.
Jim Weller, Chester.

If you're lucky you might only have some minor problems with read heads. Get hold of a drive cleaning kit and see if that makes a difference. Failing that, you could try using an alignment kit as heads going out of alignment is a common problem. At worst you could have a problem with the drive's centre spindle. Often the magnet on it comes unstuck (it's only held on with glue!) and interferes with the drive operations. You can try to open up the drive and remove or re-stick the magnet although I don't think that's a good idea unless you are completely familiar with Amiga drives. If you do think it's the magnet I recommend you take your computer to your nearest repair centre.



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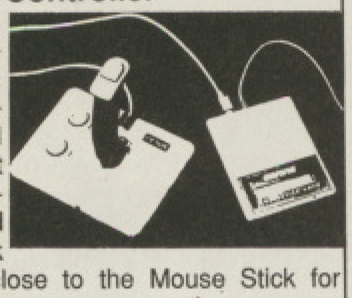
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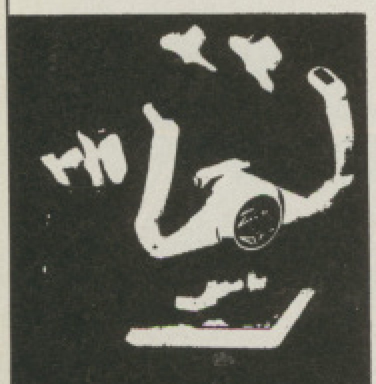
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CU - THE COMPLETE GUIDE TO THE AMIGA

THE HYBRID

For as long as there have been computer games, there have been companies trying to create the 'perfect' joystick. Mice, too, have come under the designers pencil on many occasions. Dave Kelsey checks out the newest contender, the unorthodox Gravis' MouseStick.



FROM HUMBLE BEGINNINGS

The humble piece of moulded plastic has come a long way since the days of the console paddle. We have been treated to – or perhaps been forced to endure – a feast of designs. Size, shape, button placement, switching method, colour and responsiveness have all been the subjects of debate amongst games aficionados. It seems that each person has their own definition of perfection when it comes to joysticks. Any manufacturer releasing a new joystick is bound to have at least a partial failure from the offset. However, Gravis have boxed clever and released a joystick that is as flexible as its user's requirements.

STICKING TO THE FACTS

The *MouseStick* comprises two linked units: the actual joystick and the processing unit. The joystick has a large base upon which are mounted two fire/mouse buttons. There are also three side selectors for use when customising the stick. By adjusting them, you can decide how firm the movement on the stick is, and also whether or not the stick automatically returns to its centred position. A slimline joystick handle with soft padded grip, plus a top fire button completes the package.

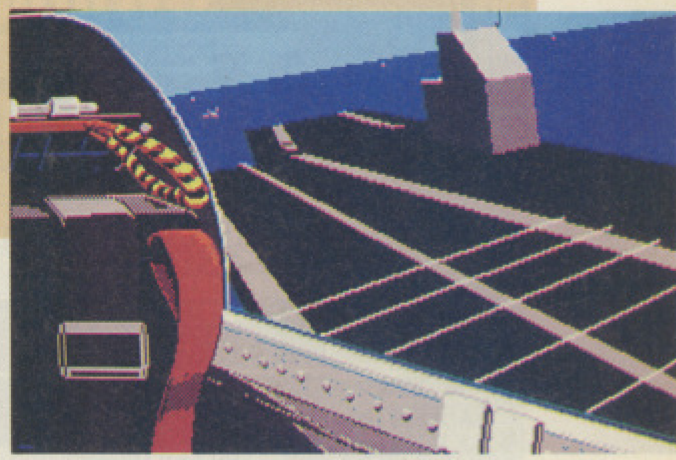
The processing unit is where the clever stuff happens. Gravis have clearly realised that they would never be able to satisfy even the majority of games players with a single joystick, so they designed one that could be programmed to emulate an almost infinite number of them. Enter stage left, the GMPU, or Gravis MouseStick Programming Unit. The GMPU is a small grey unit housing the micro-processor and 16K of ROM memory. An LCD is used to display the programming options, and for confirmation when new settings are created and saved. The GMPU plugs into the joystick port of the Amiga and the joystick plugs into the GMPU. Programming is simply a matter of moving the joystick in different directions in response to different prompts. Initially, this process is not quite as simple as it sounds, but you soon get used to it.

NO MORE MOUSTAKES

Apart from its use as a joystick, Gravis say that the *MouseStick* can be used to replace your existing mouse. In practice, I found this to be impractical, especially for software requiring precision control, such as *D-Paint*. The movement doesn't seem smooth enough, and the joystick feels unnatural for those types of applications. When playing mouse controlled games, I find that my mouse tends to wait until a crucial moment before developing its own brand of artificial intelligence. The *MouseStick* seemed to suffer from no such wilful streak, and as a result was quite an enhancement for those types of games.

FLIGHT FANTASTIC

As a joystick, it really came into its own when playing flight simulations. *Falcon* seemed to be much smoother, and I felt in control using the MouseStick. *Indianapolis 500* also benefitted. Although it didn't make it easier to take the tight bends, I at least felt as if the car was responding directly to my movements. Mirrorsoft's *Flight of the Intruder* flight sim is one of the first games to features a MouseStick option in its selection screen.



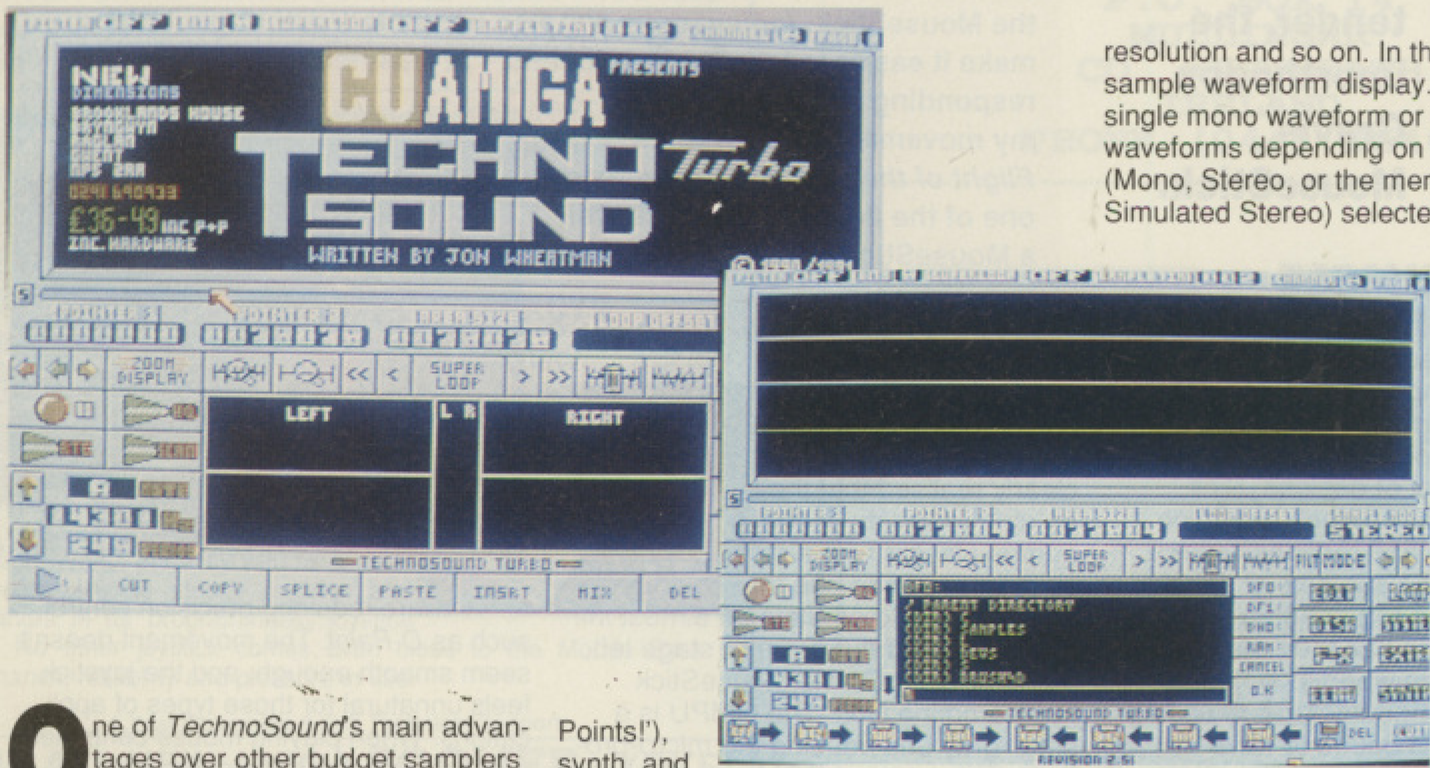
GIVE IT SOME STICK

As a basic joystick, I found the *MouseStick* very comfortable to use. Though very responsive, it had rather more play in it than I prefer. Despite this, it managed to add an arcade feel to many old favourites. Its high price tag means that you should try before you buy, but those of you in the market for a professional quality mouse/joystick upgrade will find the Gravis *MouseStick* well worth a look.

MUSIC DIY

Chris Jenkins road tests *TurboSound Turbo*, the latest sampler from New Dimensions, and discovers that a cheap price tag does not necessarily mean poor quality.

TURBOCHARGE





One of *TechnoSound*'s main advantages over other budget samplers is that it operates in true stereo. When you record a sound you get separate left and right channel samples simultaneously, and this is particularly important if you want to sample bits from your favourite records or CDs. Like most samplers in this price range, it's an 8-bit system, but it seems to offer particularly clear results. The whole package costs £34.99 (plus £1.50 p&p from ND) or £24.99 for just the software.

HARDWARE

The *TechnoSound* hardware is simply a black cartridge with two phono socket inputs, that plugs into the Amiga's printer port. The single disk features the main program and over fifty samples, including voices ('Game Over!' – 'Bonus Points!'), synth, and orchestral instrument sounds, along with effects such as gunshots and helicopters.

The main display is colourful, but cluttered. The top of the screen features status displays telling you whether the filtering and looping features are on or off, the current sample's channel assignment (Left, Right or Both) sampling resolution and so on. In the centre is the sample waveform display. This shows a single mono waveform or dual stereo waveforms depending on the mode (Mono, Stereo, or the memory-saving Simulated Stereo) selected by clicking on the Mode gadget.

The waveform display features start, end, and loop point cursors which are controlled with the mouse or editing buttons. Counters below the window show the pointer positions and enclosed area size, and control buttons let you zoom in on particular parts of the display and delete unwanted portions. In the lower centre are two windows showing the level of the incoming sounds, during disk operations these are replaced by the directory displays. On the left are replay controls and sample rate settings, while on the right are function selectors. Each time you choose a new function, a menu appears at the bottom of the screen.

Functions include Edit, with features like Cut/Copy/Paste, Splice, Mix, and

MIDI SUPPORT

***Technosound*'s MIDI facilities allow up to 20 samples to be assigned to the Amiga's four sound channels and to a MIDI channel. Tunes can then be played on a MIDI keyboard and recorded in real-time. Samples have a three octave range and can also be triggered from the Amiga's keyboard.**



Flip; Disk, with options to load or save samples in IFF or BIN formats, save or load songs and sequences, and delete files; Loop, offering Single-shot, Forward, Forward/Backward, Backward/Forward and Reverse; System, which has some sophisticated looping functions like Crossfading and Autolooping; Ramscan, which can strip samples from other programs; Page, which switches from chip memory to fast memory on expanded Amigas, making around 700K available for samples; and Bits which can reduce the sampling rate to 4-bit in cases of memory shortage.



Extra functions include noise reduction, octave shifting, phase shifting and an oscilloscope display, while the FX and Echo functions let you add effects like reverb, stereo echo, time compression, phasing, vibrato, fade in/out, amplification and filtering to your samples. Many of these functions can also work in real time, turning your Amiga into a programmable digital delay/reverb unit with dozens of audio applications.

EXTERMINATE! EXTERMINATE!

There's also a selection of real time Synth effects intended to work with speech input, adding weird distortion effects to your voice. The presets have names like Legless, Exterminating and Daleks, but you can also create your own settings. Such fun at parties! The rather misleadingly-titled Song Sequencer lets you specify up to nine samples and arrange them in a series of steps which can be replayed by clicking on the Play button. A Demoplayer program supplied on the disk will play these Song Sequencer files while displaying a binary picture file (not IFF, unfortunately).

There are also MIDI sequencing facilities; up to 20 specified samples can be assigned to the four audio channels of the Amiga, each given a MIDI channel, and tunes played on a MIDI keyboard through an interface can be recorded in real time. The samples have a three-octave range and can also be triggered from the Amiga's QWERTY keyboard.

If *TechnoSound* has a failing it's in the actual sampling department. Though you can set any sampling rate from 5 to 43 khz (57Khz in mono), the sampling controls are otherwise very basic; you just click on the Clear/Record button to empty the buffer, press the left mouse button to activate the audio monitor, then press again to start recording, and click right to stop. There's nothing as sophisticated as auto-triggering or input level triggering.

A LICENCE TO SAMPLE
The world's most expensive sampler, the NED *Synclavier Direct-to-Disk* system, is designed for film and TV sound track production. Costing up to £240,000, it's so high tech that you need a licence from the US government to buy one!

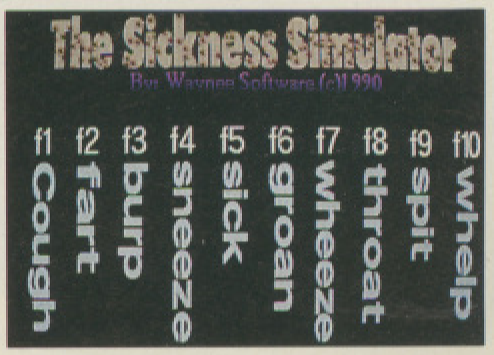
There's also no Undo feature for the Wipe function, which can lead to harrowing experiences.

Otherwise, *TechnoSound* is a comprehensive and surprisingly flexible package, and certainly more than 'just another sampler'.

Contact New Dimensions at:
Brooklands House, Bryngwyn,
Raglan, Gwent, NP5 2AA
Tel. 0291 690933

In Sickness And In Health...

The use of samples doesn't limit itself to music packages. The *Sickness Simulator* from Strictly PD (11 York Place, Brandon Hill, Bristol, BS1 5UT – Disk D249) proves the versatility of the Amiga's facilities. Everyone has days when they don't have the energy to get into work. So, for those days, this piece of software is essential. When you ring in to tell your boss you won't be able to make it, realism can be added at the press of a key. Yes, by pressing one of the 'F' keys, samples of assorted farts, burps, retching, and sneezes can be summoned – although I can't say that I recommend farting down the phone at your boss! Even so, this disk is well worth hunting out just for its novelty value, and is bound to go down a treat with fans of the Carry On films.



GRAB IT AND RU

You've often seen digitised pictures in demos or on title screens, but you may be pleasantly surprised at how cheap and easy it is to start producing your own digitised pictures. Martin Rayner looks at two budget-priced real time digitizers. The new Video Digitizer II (VDII) from Datel and the Vidi Amiga from Rombo are compared, contrasted and taken apart.

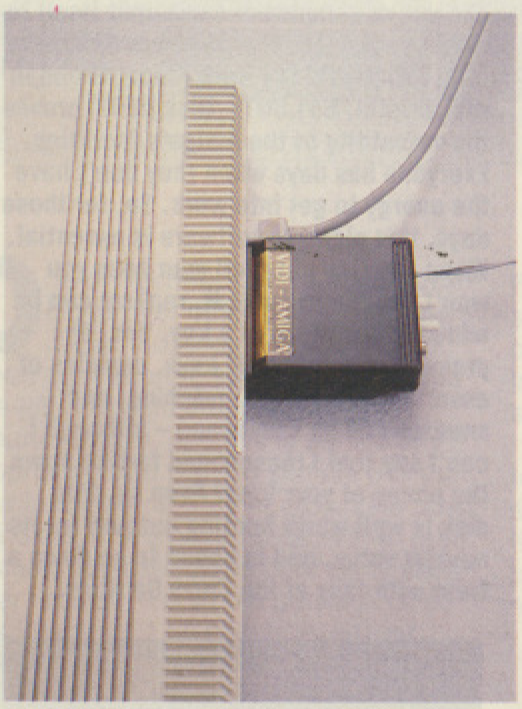
There are a number of digitisers available for the Amiga, but now Datel have decided to enter the fray with a machine that is clearly priced to challenge all-comers. We decided to see how it stands up against Rombo's tried and tested work horse, *Vidi Amiga.*

The *Video Digitizer II* is a compact cream coloured unit that looks perfectly at home when plugged into the expansion port at the side of the Amiga. The *Vidi Amiga,* however, is squat and black and connects to the parallel (printer) port at the back of the Amiga. The *VDII* also features a through-port allowing the connection of other hardware, such as hard drives or, dare I say it, a CD Rom player. Both digitizers include contrast and brightness controls which are situated at the back of the units.

The *VDII* and the *Vidi Amiga* are ideal for grabbing mono artwork from a video recorder (VCR) or camera. They both digitise in real time, in other words they can 'grab' a frame or frames from a moving video source. When digitising consecutive frames to create an animation, fifteen frames can be stored in memory on a standard 512k Amiga.

Both units require software to control the digitising functions. When loaded, *VDII* presents you with an icon driven control screen. There are pull-down menus for Project, Options, Edit and Effects. The frame editor is accessed via the main control screen, and is divided into two small screens. The left-hand one is for Record/ Playback whilst the right-hand screen displays information and editing. The *Vidi Amiga* software features three pull-down menus for Projects, Options and Settings. A small panel at the bottom of the screen contains word icons that perform the main functions.

VDII does not offer colour digitising. However, it does give you two alternate palettes apart from the usual 16 shade grey scale. One of the palette options, called Colour, gives you false colours that create an image similar to that produced by a thermal image camera. Images created using this option tend to consist of bright rainbows of colour which, although interesting, seem to serve very little useful purpose. Sepia produces a nice sharp image made up of shades of brown/tan which gives it the appearance of an antique photograph. However, despite the arguable value of these palette options, they are rendered all but useless by the fact that images can only be saved in shades of grey anyway! The *Vidi Amiga* also produces grey scale digitising, but it allows you to tint the images in one of nine shades. You can also update



Vidi Amiga connects to the parallel (printer) port, but in so doing obscures the serial port.

the software by purchasing *Vidichrome* for £19.99. *Vidichrome* allows you to produce full colour pictures from a static video source. *VDII* will save files in IFF, Raw or sequence (animation) formats, whilst *Vidi Amiga* only offers IFF or sequence saves.

The *Vidi Amiga* handbook fails to mention that when you want to save a sequence file you need to put an ID code after the file name, which designates the number of the starting frame. Both digitizers offer similar editing options, but use different names to identify each function. The *Vidi Amiga* allows you to view 15 frames on screen simultaneously, and this is not available on the *VDII*.

Ultimately, the quality of a digitiser is measured by its output and, in my opinion, *Vidi Amiga* produces a much sharper image than *VDII*. Unfortunately, the quality of output from *VDII* seems to be slightly marred by the poor brightness and contrast controls. On the *VDII* there is also an annoying time delay between adjustment of the brightness/ contrast controls and the on-screen image updating, which makes precise adjustment of the digitiser settings unnecessarily time-consuming.



Video Digitiser II plugs into the extension slot at the side of the Amiga. It also includes a through-port which allows you to connect additional peripherals such as a Hard Drive.

A TIGHT SQUEEZE

Depending on the ease of access to the back of your Amiga, you may find the



FEATURES CHART

	Video Digitizer II	Vidi Amiga
COLOUR	16 Grey shades	16 Grey Shades (4096 with Vidichrome)
REAL TIME	Yes	Yes
SCREEN MODES	Low Res	Low Res (interlace with Vidichrome)
MANUAL	User friendly	Adequate
PRICE	£89:99	£99:95



The above picture is one of a series of frames grabbed in real time from a video recorder using *Vidi Amiga*.



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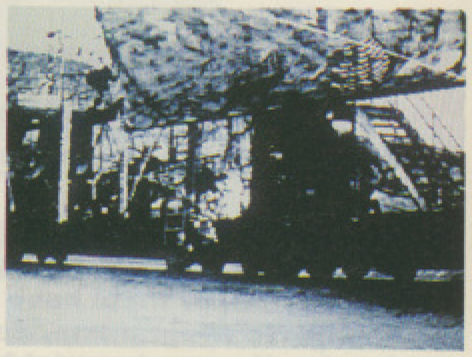
GRAB IT
AND RUN

installation position of *Vidi Amiga* less than satisfactory. This problem is easily overcome by obtaining a suitable extension lead. But be warned, you must get the flat ribbon cable as the round type will cause some picture distortion. If your parallel port is already in use and, like myself, you detest having to unplug one device to use another, a data switch box is the answer. At the 'flick of a switch' this will allow you to bring the selected device on-line.

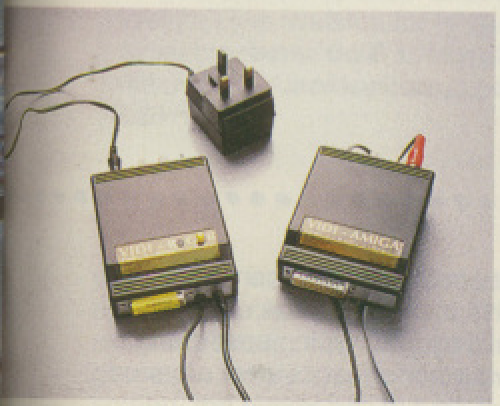
CONCLUSION

At under £100 both digitizers are good value for money. *Video Digitiser II* is simple to use and cosmetically appealing. The manual is user-friendly and there are two player programs included on the disk for producing stand-alone animations. On the minus side, I would like to see the contrast and brightness controls improved and repositioned to the front of the unit. There is also no colour upgrade available at present. The *Vidi Amiga* may not be quite so eye catching as the *VDII*, but it has a slight edge on features and there's a colour upgrade available. In the end it all comes down to one thing; money! If £90 is all you can afford, and there's no more in sight in the foreseeable future, *VDII* is the choice for you. On the other hand, if colour is important and cash not such a problem, I would go for *Vidi Amiga* with the *Vidichrome* upgrade.





Left: One of a series of shots captured using *Video Digitiser II* – the unit is slightly less friendly when it comes to examining animation frames.



To produce colour pictures on the *Vidi Amiga*, Rombo produces a unit called *Vidi RGB* which automatically handles colour separations from any video source.

ROMBO COMBO

For users who wish to digitise in full colour, the colour solution pack from Rombo comprises the following items:- *Vidi Amiga*, *Vidi-RGB* and *Vidichrome*. *Vidichrome* is a software upgrade that allows *Vidi Amiga* to grab colour images. It includes low resolution and interlace (semi hi-resolution) screen modes and supports HAM. To say the *Vidi-RGB* is 'Just a splitter' would do this amazing little device an injustice. Placed in between the video signal and the digitizer it replaces the need for optical filters. It takes only seconds to selectively send the red, green and blue parts of the video signal to the digitizer. This Necessitates the need for your VCR to have an impressive pause or a digital picture freeze. An LED on the top changes colour to match the signal being transmitted, with the exception of blue which is displayed as yellow. (I am informed that blue LEDs are as rare as being offered a cup of tea at Mat Broomfield's residence).

***Video Digitiser II* – Available from Datel Electronics Limited, Govan Road, Fenton Industrial Estate, Fenton, Stoke on Trent, ST4 2RS Tel: 0782 744707**

***Vidi Amiga* – Details from Rombo Limited, 6 Fairbairn Road, Kirkton North, Livingston, Scotland, EH54 6TS Tel: 0506 414631**



With *Vidi RGB* connected, it's possible to grab full-colour pictures in about a second. Not quite real time, but a darn sight faster than using a video camera and colour wheel.

BACK TO SCH

As the education market starts to expand, CU takes a look at the best titles currently available. American primary school teacher, Chris Kennedy, and his English counterpart, Helen Reidy, are our guides.

SESAME STREET NUMBERS COUNT

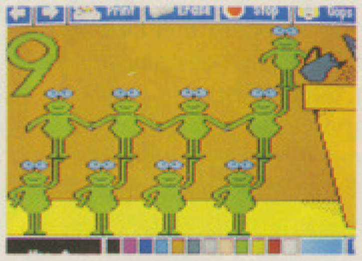
Merit Software/ID £19.99

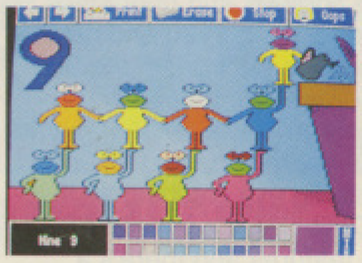
This electronic colouring book gives you thirty different pictures on which to practice your artistry. All of them have something to do with the hit TV programme, Sesame Street, and involve the numbers 1-10. For example, Big Bird is skating along making 8s on the ice, Bert has just one sock and one shoe to put on as he dresses, and Count Dracula is grinning at six little vampire bats.

The palette is extensive – 24 colours to choose from with a mix facility taking your possible total colour scheme to over 500. And it's so simple to manipulate that a three-year-old using a mouse managed to operate by himself.

If you decide that something is slightly the wrong shade, you can go to the 'oops' button (yes, really) and it will remove the offending colour. You can even throw an artistic wobbly, scrap the lot and start all over again! For the tiny tots this is a truly sophisticated painting-by-numbers program. The older ones might have liked to be able to express their creativity and draw their own masterpieces though, which this package doesn't allow.









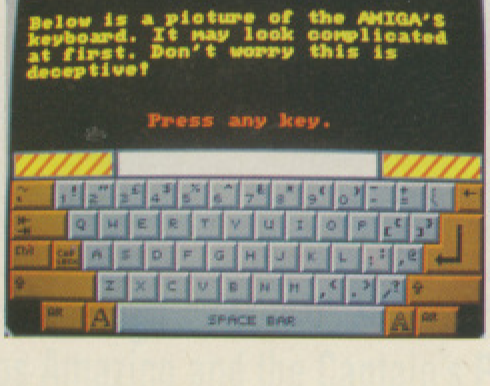
Unfortunately, you need two disk drives to get both sound and vision. And if you create a real stunner, you'll need a rather sophisticated colour printer to make a permanent copy of your picture. Neither fact is made clear in the copy blurb and some people may feel slightly conned.

This package apparently came out in 1987 in the US. What took them so long to let us have it? Anyone who's got a young Big Bird freak will love this – you can just let them loose and leave them to it!

Look out, too, for 'Letters for You' and 'Opposites Attract' in the same series.

KERMIT & CO

Sesame Street, the American early learning television show, was the breeding ground for Jim Henson's Muppets. The day-glo spongy figures with their ping-pong ball eyes and mop-head hair went on to develop a mythology of their own. Where would we all be without Kermit and Fozzie, and who can ever forget Miss Piggy's 'pas de deux' with Rudolph Nureyev as she danced 'Swine Lake'? No-one can fail to be touched by the humour and gentle wit of the late Jim Henson, the ageing hippy who first dreamed up these totally mind-boggling monsters! The educational work of his company, the Children's Television Workshop, still goes on in the US today, and is a fitting tribute to his many talents.



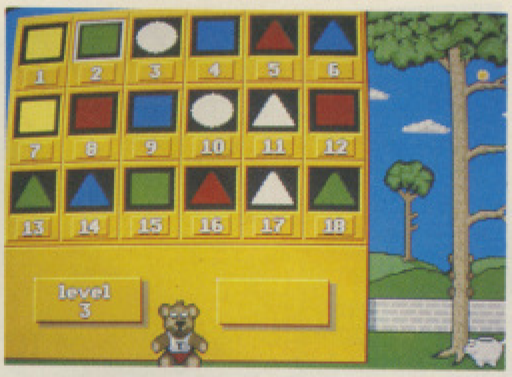
JUNIOR TYPIST

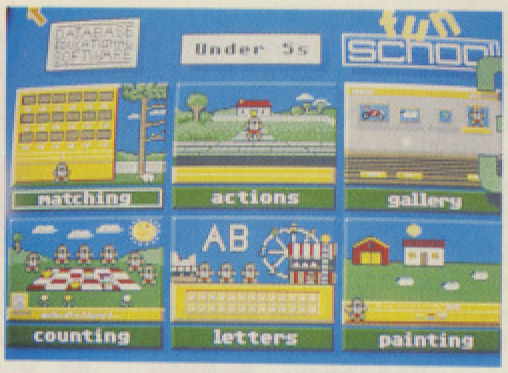
School Software £16.95

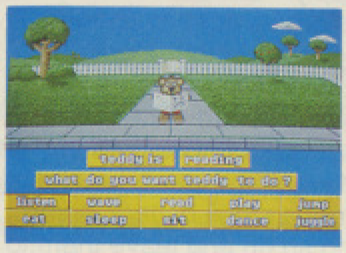
If you're looking to improve your typing skills and don't fancy keying in 'The quick brown fox jumps over the lazy dog' ad nauseum, then have a go with the *Junior Typist*. As well as offering typing practice to help improve your keyboard skills, the program also times how long it took to key in the practice sentences or words. This means you'll be able to slowly build up your typing speed and monitor your performance over a period of time.!

The program is made up of various sections. A tutorial chapter introduces you to the various skills needed to become a competent typist. The rest of the program consists of various typing

HOOL







Funschool programs use bright and cheerful graphics to catch a child's attention.

BETTER MATHS
School Software £22.95

Better Maths is aimed at 12-16 year olds. It includes thorough revision work on such diverse topics as algebra, quadratic equations, gradients and factors. You can go for Tutor or Test options to either gen up on a topic or test yourself on what (you think) you already know! Then there's the grand finale of a general revision section, presumably aimed at finishing off those last few remaining brain cells!

Apart from the appaling speech synthesis – the robotic Amigaspeak really gets you down after a while – the only big irritations are that the program doesn't allow you to slip into reverse and flick back a page if you need to recap, and that typing errors are treated as wrong answers. It ends up teaching you more about keyboard layout than mathematical expertise.

The programming may leave something to be desired, but the content and presentation are very sound. The program certainly couldn't claim to teach you something completely new – you'd still need a flesh and blood tutor to explain something that really mystifies you! But, as long as you're happy to bring along your book of logarithms and a pencil and paper, you'll get some decent practice for the maths exam from this package.

GERMAN MASTER
Kosmos £19.99

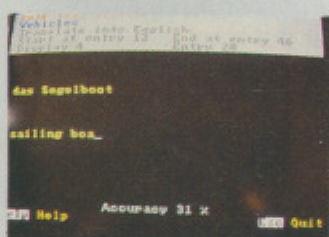
This comprehensive program gives you vocabulary revision on everything from medical terms to the weather. The package includes 32 different topics with a large variety of associated vocabulary and grammar. You can create your own lessons, plus set time limits before the translated answers come up on screen. As you improve, you can reduce the time you allow yourself to answer! All this makes for a particularly versatile package which should give a lot of mileage for both tutor and student. For example, you could (if you really got the urge!) fill a file full of Goethe's poetic vocabulary – and so on.

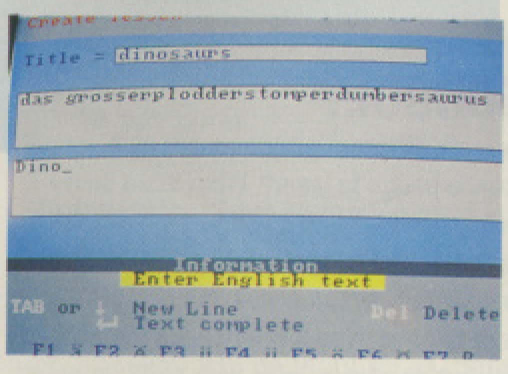
This is one of the few downright honest programs which doesn't go overboard in its claims. The wrapping says it's an aid to reducing the tedium of vocabulary learning. And, as such, it really *does* do its job well.

Kosmos have released this package as part of a range of similar language tutor programs. Look out for versions in French, Italian, Spanish and, of all things, Welsh. (The Welsh tutor is, as yet, only available on the BBC family of machines). All are priced at around the £20 mark.

practices to improve your speed. You also get the chance to pit your new-found skills against an ever-faster arcade-style game. As words tumble down the screen, the player has to type in the words as quickly as possible. It's a bit pedestrian on its easiest setting, but picks up as the game progresses.

A comprehensive and well-presented beginner's guide to typing.





With variable levels of difficulty, the *German Master* can test even the most proficient Language student's vocabulary, whilst remaining accessible to the beginner.

FUNSCHOOL 3 (Under 5s)
Database £24.99

If you're still looking for something to keep the toddler quiet then this is your salvation. The package of six different games covers simple counting, letter recognition (both lower case and capitals), colours and cursor control.

All the games work their way up through different skill levels and are self-correcting. They're simple to operate, using only the space bar and return keys. You could even put stickers on the keys to help younger children. A teddy motif is featured in all six games, making him a familiar friend by the end of your first session. You can meet all his buddies at the fairground as you match letters of the alphabet and your reward for correctly identifying each combination is an ice-cream for teddy and his pals. The animation is fairly good and the animals sit in eager anticipation of filling their tums with grub!

Overall, the content is pitched to catch the attention of the under fives. The educational value of such a program should not be underestimated.



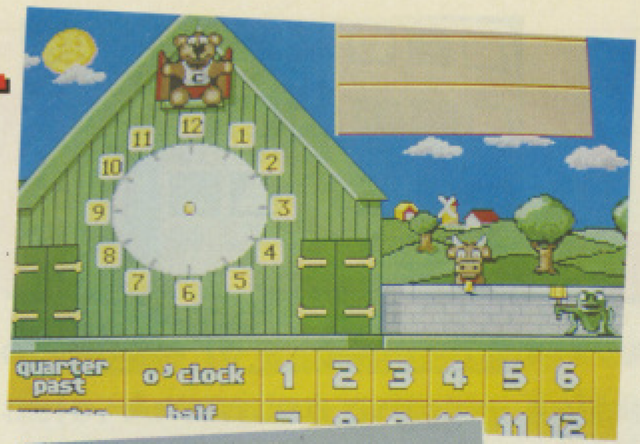
FUNSCHOOL 3 (5-7)
Database £24.99

Telling the time, adding up, using money, direction finding, connecting up electrical circuits and a jolly introduction to databases are all skills which are

included in this comprehensive package! The second in the Fun School series of educational disks is aimed at the slightly older group of five to seven year olds. The more sophisticated children get a frog instead of a teddy as a recurring motif, but otherwise the same high standards of graphics and user-friendliness apply.

The games are all easy to operate and well thought out, with the possible exception of the electricity program. Here you're asked to complete circuits to make bells ring or light bulbs illuminate. Surely it would be much simpler to give the children a small battery, some bits of wire and so on and leave them to discover for themselves what conducts and what insulates?

The most consistently popular program in the package has been 'Telling theTime'. The manual calls the reward for correct time telling 'a sonic and graphics extravaganza' and that's exactly what it is! Teddies dance round the clock and pop out like cuckoos.







The clarity of letters ensures that children will easily associate them with those that they've learnt at school.

FUNSCHOOL 3 (7+)
Database £24.99

Too old for teddies or frogs? The Database team have come up with a package aimed at the 7+ age range. Your guide this time is a rather chunky looking little robot (is this sexism – it's a very masculine symbol?!). Again, there's a choice of six different programs: a Treasure Search, which introduces the use of simple co-ordinates; Planetary Maths, an arcade-style maths tester; a spelling and grammar checker; a LOGO look-alike drawing utility; a very sophisticated database and – of all things – a wordsearch grid!

The whole feel of this package is a bit contrived. It's almost as if the team had run out of original ideas to use. To have resorted to a wordsearch is practically unforgivable – and you could hardly claim tnat it conforms to the National Curriculum! It really is a waste of disk space when you can buy whole books full of these things at the corner newsagents for 25p or so!

Still, the database is well worth having a look at. It not only lets you have a go at playing with an electronic filing system, but has also cleverly incorporated a test facility so that you can use the program as a sort of limitless quiz.

Of all the *Funschool 3* packages, this was by far the least attractive. However, having said that, it still remains one of the best-produced, professional packages around for the Amiga. Perhaps that says more about the state of educational software than anything else.

MIX AND MATCH WITH MAGGIE
Scetlander Ltd £24.99

Alright Mum and Dad, forget about the Teenage Mutant Hero Turtles because here comes Scetlander's 'Big Maggie', a Loch Ness monster cum dino-tutor who is ready to take on your Under 5s.

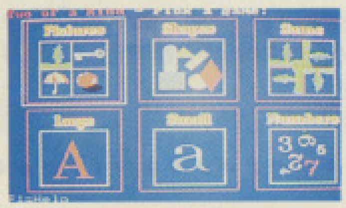
Indeed, *Mix and Match With Maggie* is designed to develop important pre-reading skills for children of nursery age. And, with good sound and graphics, this package certainly catches the attention of even the most die-hard half-shelled hacker.

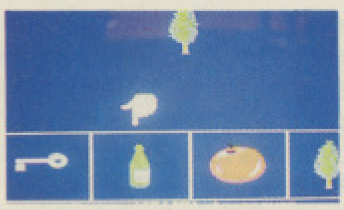
There are three different programs in the package which give the user lots of practice working with colourful and clear pictures, shapes, numbers and letters. While building up the user's confidence with the keyboard, the various 'mix and match' games help develop letter and number recognition, discrimination between like shapes and pictures, as well as increasing memory and recall skills.

The child's work can be checked, as there is a 'results monitoring facility' on the disk which allows results to be printed. At every turn, 'Big Maggie' is there to offer encouragement and help. Of course, she praises the user with the obligatory 'well done' which, like in the real world, becomes cliché rather quickly.

While it's true that the National Curriculum is not intended to include the Under 5s, Scetlander's *Mix and Match* program does provide practice with essential reading skills that are relevant to the National Curriculum. Parents and teachers alike who work with the Under 5s continue to gear their teaching towards the N.C.

Part of the N.C. states that 'pupils should be able to recognize that print is used to carry meaning in books, and in other forms in the everyday world,' as well as 'children should begin to show an understanding of the difference between drawing and writing, and







Mix and Match offers a choice of six games, each of which tests different logic skills. Here we see the easiest level – object matching. Help is available at the click of a button if the child needs it

FUN AT SCHOOL?

Database's series is great value for money – six different programs per disk, lovely graphics, extremely well documented, and a badge to wear! What more could anyone possibly want?

The hook that they (and most of the other so-called educational software released lately) use, is that of the National Curriculum. Parents are now convinced that their little darling needs an extra boost to have even a faint chance of keeping up. Database even use the marketing slogan 'give your child an unfair advantage'. What no-one tells you is that there's precious little new about any of the targets of the National Curriculum – it's just that they've written down formally for the first time what most teachers have been doing for years. So, don't panic!



between numbers and letters'. With Big Maggie's help, the children will be doing just that.

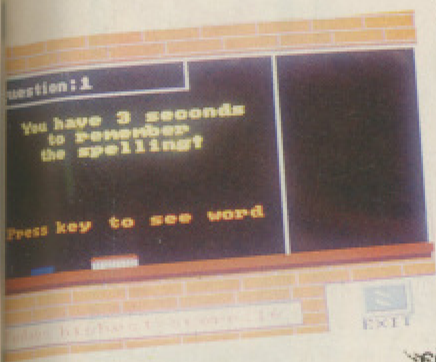
But where are the guns? Where are the swords? Not a weapon to be found on this disk. Just wholesome infant entertainment with a lot of educational value thrown in. *Mix and Match With Maggie* serves its purpose well: building up the confidence of the young pre-reader while also keeping the user away from the television. As far as green reptiles go, Maggie's OK in my book.

BETTER SPELLING
School Software £22.95

For those of us who can't spell if their life depended on it, School Software Ltd. have come out with *Better Spelling*, a program to help with spelling and word recognition for people aged eight to adult.

Better Spelling is indeed chock full of words for any budding copy editor to practice. The 'spelling' part of the program can be attempted at either a beginner or advanced level and the words are divided into four groups of words with no apparent categorisation.

At its simplest, words such as 'job', 'in', 'get', and 'five' are flashed on screen for anything from 1 to 9 seconds before the user is asked to spell the word. If the user is slick enough to spell the word correctly, the computer will tick off a point for you on its 'video blackboard'. But woe to the user who continues to misspell again and again, for the all-knowing computer will speak in its stern, synthesised voice and tell you, 'wrong, wrong, wrong'.



Should the undaunted user continue to play and misspell, the computer, when the final tally arrives, will tell you in its non-judgemental way, 'That was...terrible!'.

A second part of the disk includes an 'anagram' game in which the words are mixed-up for the user to de-scramble. I spent a good five minutes staring at hecrutsoare (treacherous). How that was going to help me become a better speller, I do not know.

School Software Ltd. have certainly put together a database of words which cause difficulty when spelling. Unfortunately, the words are presented in a hodge-podge order with no relevance to one another. *Better Spelling* is a big snore, and it'd be simpler to look through a dictionary.

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To celebrate the launch of their Sesame Street titles, *Numbers Count* and *Letters For You*, those wonderful chaps at ID are offering a fantastic SWIFT 24 colour printer. The printer, made by Citizen, is the perfect accompaniment to ID's colouring packages, which are capable of producing colour print-outs of your work. Alternately, you could use the printer to produce loads of marvellous full colour graphs and charts – smashing! As a last resort, you might even like to use it to print your masterpieces created on *D-Paint*, or any other art package.

All you have to do to stand a chance of winning this luscious prize is answer the following art-based questions, and complete the tie breaker in a funny or original way.

THE QUESTIONS



1. Michael Angelo painted the ceiling of...
A) The Cistern Crap hole
B) Joe's Leather Mart in Barnet
C) The World
D) The Cistine Chapel



2. Leonardo Da Vinci painted...
A) Liza Minelli
B) Moaning Lisa
C) Mona Lisa
D) By Numbers

3. The Haywain was painted by...
A) Constable
B) Sergeant
C) PC Plod
D) Copper Tone



4. Sesame is...
A) An area in America
B) An oily plant
C) A tropical drug
D) Slang for 'Says to me'

TIEBREAKER: I think that Raphael is...

Rude answers will be laughed at (before being chucked in the bin)! Send your entries to: *ID Competition, CU Amiga, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU. Closing Date: 26 July 91.*

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ANIMAT

by numbers

Colour cycling uses maths to take the graft out of animation. Peter Lee shows you how create good results with the minimum of effort.

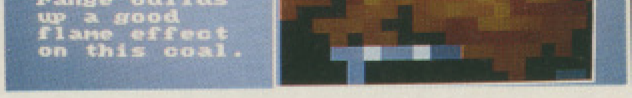
No pain, no gain – that's the general rule with animation on the Amiga. But there's a technique to getting things moving and your last name needn't be Disney to do it.

Colour cycling is a much neglected way to add glitz to your artwork. They had it in the olden days (BBC computers and all that), but don't let anyone tell you that the technique has past its sell-by date. It's alive, kicking, and anyone can use it on the standard Amiga to create the illusion of movement on a single screen. Colour cycling is great for mimicking simple repetitive actions – you can make water flow with it, cause fires to flicker, stars to twinkle and objects such as balls, arrows, machinery or birds to move across the screen. You can use this kind of animation as part of your slideshow presentations, as titles or menu screens for your own programs, or – and here's the irony – as wonderful backdrops for other animations or animation brushes you may have created in the 'normal' way. One of the the greatest art tools for the Amiga is *Deluxe Paint*, and we'll base our techniques on that – although the ideas still hold good for any art program which can cycle colours in its palette. We'll also stick with low resolution, because it gives us 32 colours, and for some effects quite a lot of colours will be needed.

EXAMPLE TECHNIQUES

HINT – Whilst drawing with a range of colours, you may find it helpful to have cycling enabled (press the Tab key) to see the effects as you work.

FIRE – Enter the palette control requester (press P) and define a range of five colours. You will have to alter the colours to make a spread from yellow to red (the colours of our flames). Click OK on the palette requester and select any of the five colours from the menu. Then press F7 to enable the cycle-drawing mode. You can now press the TAB key to enable cycling to help you as you draw. Using the airbrush tool with the finest brush, paint upwards and a fine mix of the five colours will be painted. Keep adding strokes until you are happy with the effect.



Using a spread of 7 reds, the airbrush tool and colour cycle mode (F7), the cycle range builds up a good flame effect on this coal.

WATER – Water flows downhill and you have to be sure your cycle set-up reflects this. If the laws of nature seem to be disrupted, just click on the arrow gadget in the palette requester to reverse this trend. Set a spread of around seven blues, from light to dark, and make this your range. Go into draw mode and use the straight line tool, with F7 pressed for cycle draw. Make sure one of your range of blues is your current foreground colour and draw a vertical line about 3cm long. You'll notice that the line is drawn using every one of your range of colours. Draw a few longer and shorter lines alongside – each will have varying lengths of your range, and this adds to the random effect. Once you have an area around 4cm square, cut it out and use it as a brush painting on screen where the water is to flow.



Three colour cycle ranges are defined, for the waterfall, splash and ripples The waterfall brush is magnified on the right





A look at the colour palette shows how it is divided up into as many as six ranges for colour cycling.

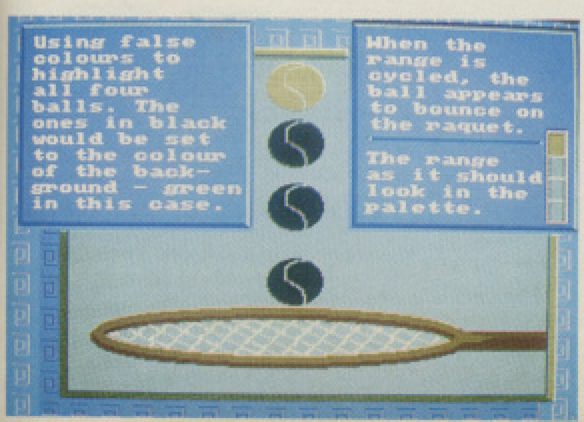
ON THE DISK

ATION

SNOW and RAIN – After defining a range of eight colours, make them all the same colour as your background, except one; this will be a mid-blue for rain or white for snow. Select the small brush (press the full stop on the keyboard) and open up the line requester (right click on the line tool on the menu strip) and select the box marked Every nth dot. Change the figure inside to 30 and return to the drawing screen. Select the non-background colour in your range and drag out a diagonal line down the screen from top left to bottom right. If you have enabled cycling, you will see the apparent movement of your brush. Draw similar lines along the width of the screen, but move your starting point slightly every time to add a random look until you are happy with the effect. In the case of snow you may want to use a small irregular brush instead of a dot and, for rain, a good effect can be achieved by drawing a small angled line and using that as your brush. Once F7 is pressed, these brushes will be painted in the range of colours in your cycle (provided one of the range is selected before you start drawing).

MOVING OBJECTS – These can be as complicated as you like. But you have to walk before you can cycle so let's take an easy example – a bouncing tennis ball. Define a range of four colours making one yellow, with the rest matching the background. Draw your ball (the circle tool will do fine) in the non-black colour of your range. Place this at either the top or bottom of the bounce. Cut out this ball as a brush and use it as your master. You can then paint it three times along the movement path you want. There are two ways of doing this – either press F7 and paint, in which case the ball's colour will automatically be painted in the next colour in the range, or stamp the ball down in the colour you picked it up in and use the fill tool to paint it in with successive colours from your range. The second option has the advantage of letting you keep your eye on the ball; the first makes the ball 'invisible' when it is to be painted in a background colour. Cycling the colours will now make only one ball visible at a time, and it will appear to bounce. This technique can be expanded to incorporate a greater range of movement – juggling, planetary orbits, a propeller shaft or wheel rotating – but in each case the method is the same.

So why not take up cycling ? You can travel just as far as your ideas will take you – and you'll never get saddle sore.



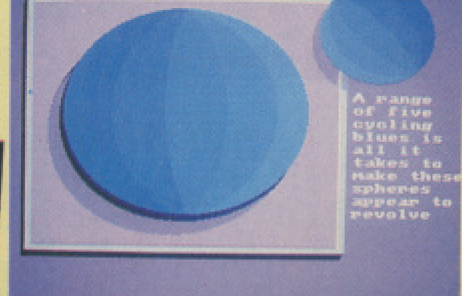
THE NEON *effect*

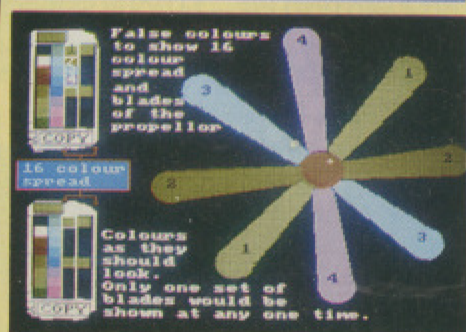
The Neon lights of Las Vegas are well known by most people, but they use a very crude form of colour cycling. They are limited by the fact that Neon lights cannot be made to flash in more than one colour per tube.



HOW TO LET THE COMPUTER KNOW WHICH COLOURS TO CYCLE

If you open up *D-Paint*'s palette requester (press P on the keyboard) you will see a row of numbers to the right of the word RANGE, one of which will be highlighted. These are the range identifiers, and you can have as many ranges as there are numbers. Clicking on each number allows you to create a different range. (There are four ranges in *D-Paint II*, six in *D-Paint III*). To select the first colour in your range, click on it with the left mouse button and the pointer will have the word 'to' showing. It wants to know where the range will end, so click on the position on the palette where you want this to be and a line will be drawn linking the 'from' and 'to' colours. To check this out, move the slider bar beneath the range numbers, and you will see the colours cycling. This bar controls the speed and will be important in getting the timing for your cycling effects right. Each range can have different timing, which is great because you can have a campfire crackling away at a fast pace while overhead the stars twinkle slowly, by using two different ranges of differing speeds. *NOTE*: To make sure the only colours cycling are the ones you have selected, you should set each of the remaining ranges so that the 'to' colour and the 'from' colour are identical –8 effectively stopping any colour alterations except in the range you have defined.





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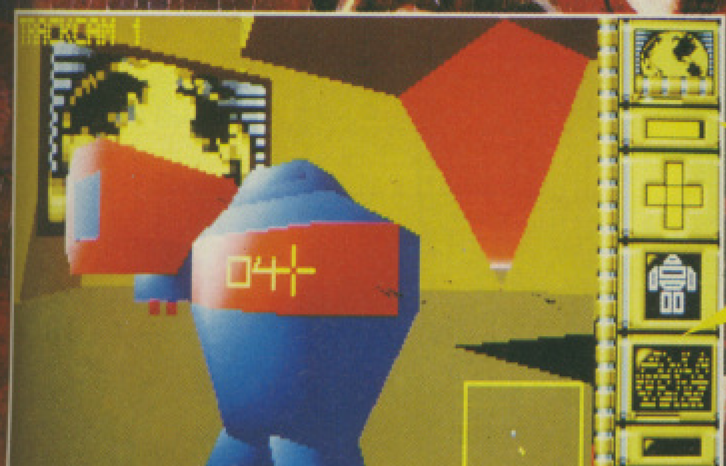
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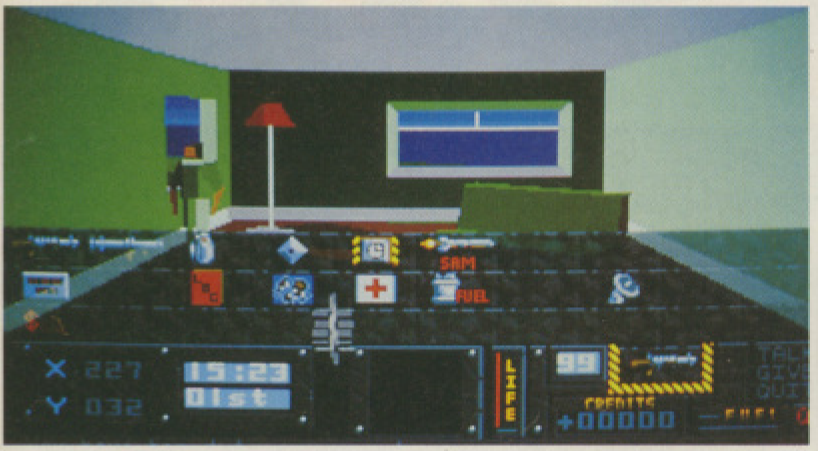
HOW TO MAKE MONEY FROM YOUR AMIGA

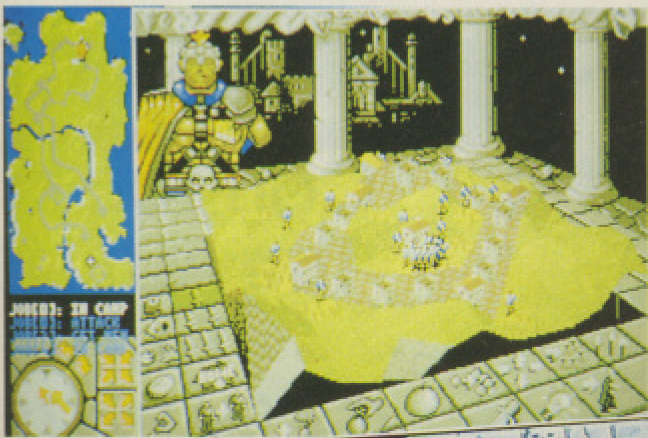
Loads of money for little effort? OK, you only get something for nothing in this life if you inherit the wealth of the landed gentry – but for a little effort and nothing more than an A500 and a printer you can supplement your income or even start your own business.



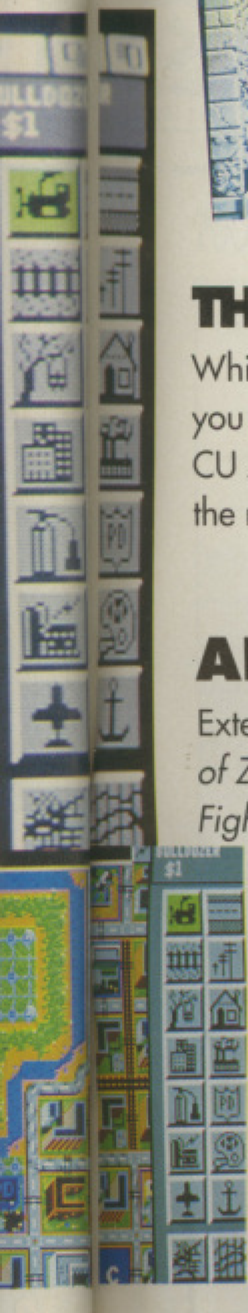


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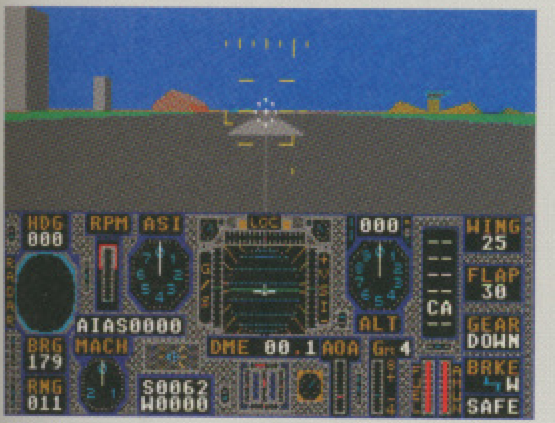
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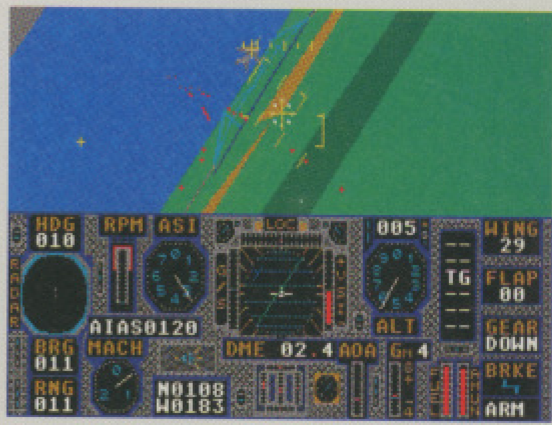
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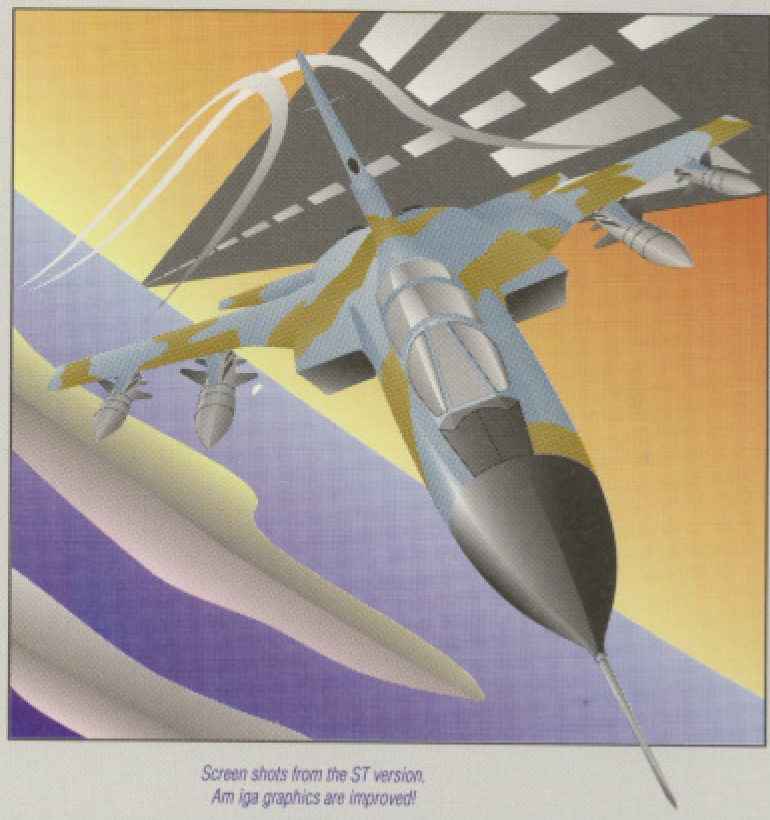
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Screen shots from the ST version. Am iga graphics are improved!

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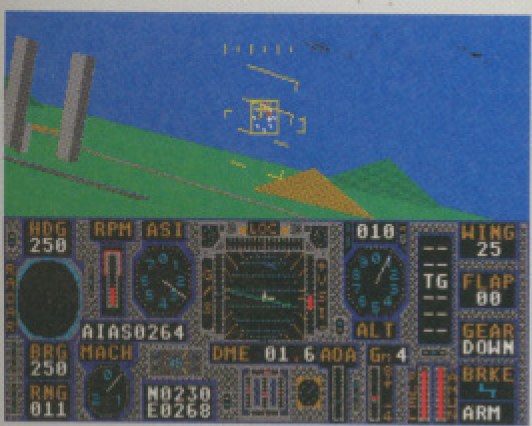
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ST Action, March 1991.

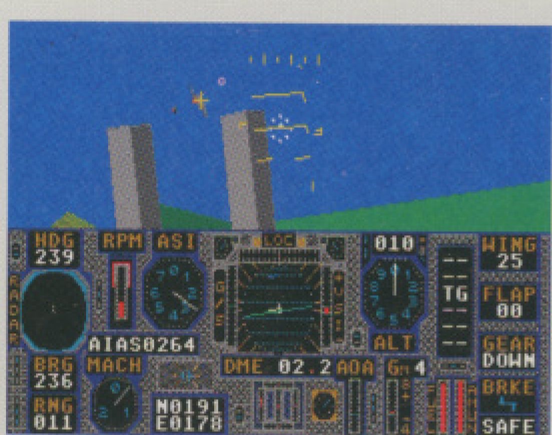
"ProFlight isn't the same as other fighter sims - it really does feel real."

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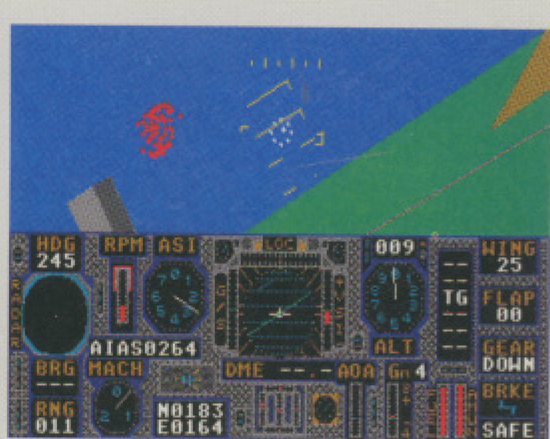
Atari ST User February 1991.



...change to missiles...locked on...



...heat-seeking missile launched...



...target destroyed...back to base...

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